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C. Saint-Saëns



Les Barbares



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Les Barbares — Scene finale.

Les Barbares

Tragédie lyrique en 3 actes et un prologue

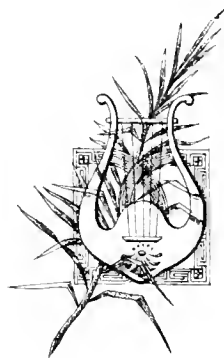
POÈME DE

VICTORIEN SARDOU ET P. B. GHEUSI

MUSIQUE DE

C. SAINT-SAËNS

Partition pour chant et piano réduite par GEORGES MARTY



PARIS

A DURAND ET FILS, ÉDITEURS

4, Place de la Madeleine, 4

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ACADÉMIE NATIONALE DE MUSIQUE

DIRECTION DE M. P. GAILHARD

(Paris, 1901)

LES BARBARES

Tragédie Lyrique en 3 Actes et un Prologue



DISTRIBUTION

MARCOMIR	<i>Ténor</i>	MM. VAGUET
SCAURUS	} <i>Basse</i>	DELMAS
LE RÉCITANT		
LE VEILLEUR	<i>Ténor</i>	ROUSSELLIÈRE.
HILDIBRATH	<i>Baryton</i>	RIDDEZ.
FLORIA	<i>Soprano</i>	MM ^{es} HATTO.
LIVIE	<i>Contralto</i>	HÉGLON.

GERMANS. — LÉGIONNAIRES. — ROMAINS. — HABITANTS D'ORANGE. — VESTALES. —
FEMMES ET ENFANTS GALLO-ROMAINS.

La scène est à Orange, un siècle avant J.-C. pendant l'invasion des Teutons.

Chef d'Orchestre: M. PAUL TAFFANEL.

Chef des Chœurs: M. PAUL PUGET. — *Chefs du Chant*: MM. PAUL VIDAL et CATHERINE.

Régisseur Général: M. LAPISSIDA. — *Régisseur de la Scène*: M. COLEVILLE.

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LES BARBARES

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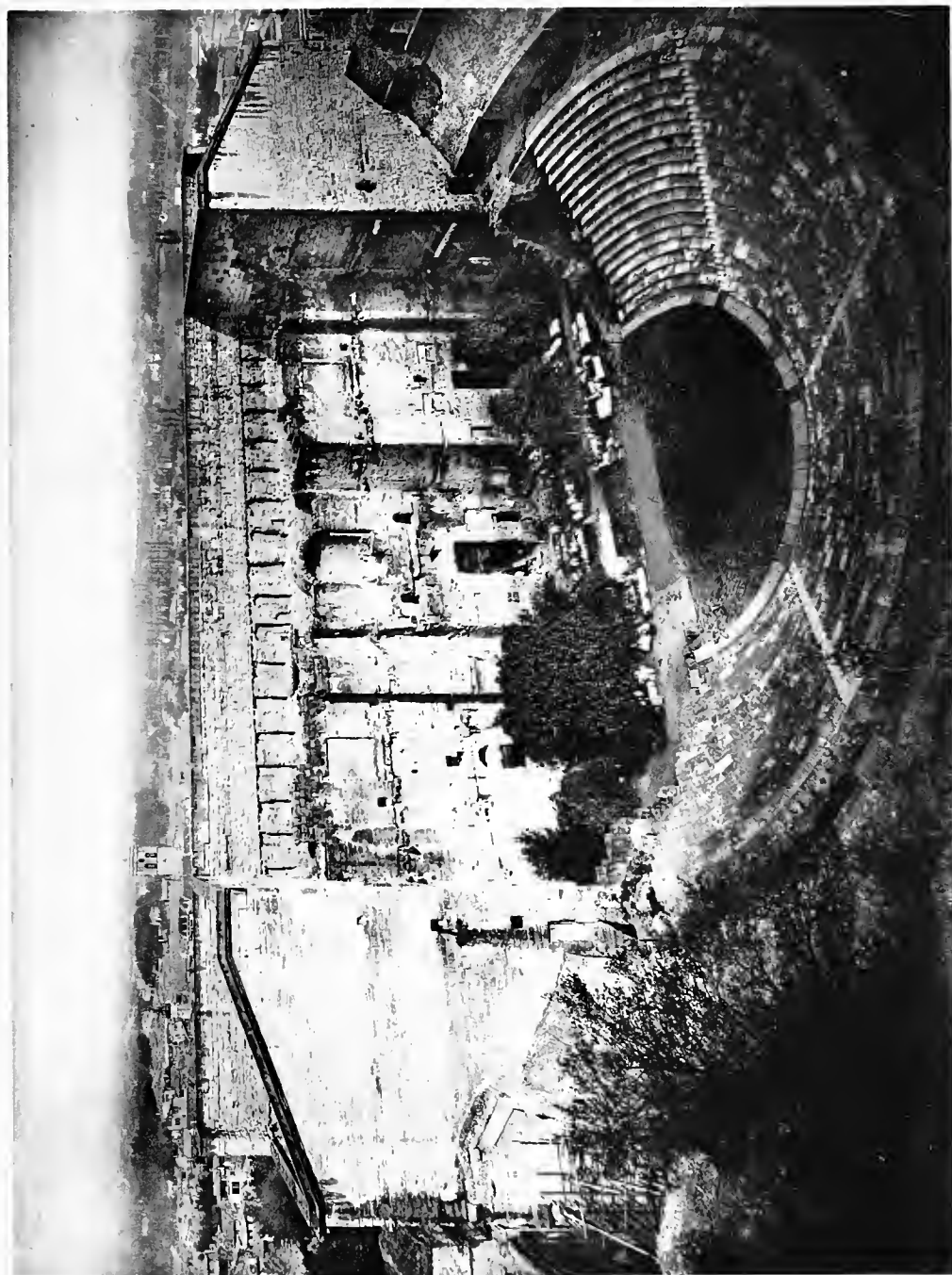
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Phototypie Berthaud, Paris

THÉÂTRE ANTIQUE D'ORANGE

LES BARBARES



ARGUMENT

Un siècle avant le Christ, trois cent mille Germains, chassés des rives de la Baltique par le débordement de la mer, se ruèrent sur le monde romain. Incendiant les cités, exterminant les légions, semant partout la ruine et l'épouvante, les Teutons passèrent comme un torrent à travers la Gaule dévastée.

I.

Sous les murs d'Orange, investie de tous côtés par les hordes germaniques, l'armée romaine des consuls Scaurus et Euryale se défend en désespérée. Le Théâtre, mieux protégé, semble-t-il, par la masse géante de ses murs, est devenu la dernière citadelle des Dieux Lares et de l'autel où brûle le Feu sacré. Confiante dans les présages de Vesta, qui promettent la délivrance de la ville, la grande-prêtresse Floria groupe autour d'elle les enfants, les femmes et les vierges du culte vénéré. Leurs prières implorent le ciel, tandis que le Veilleur décrit les phases du combat suprême, de plus en plus meurtrier pour les Romains, et rappelle avec terreur la férocité des assaillants.

Floria espère que les Barbares, adorateurs du Feu, le respecteront sur l'autel de Vesta. Livie, exaltant la valeur d'Euryale, son époux, partage la confiance de la prêtresse et ne veut prévoir que la victoire des légions romaines jusqu'au moment où le Veilleur annonce la chute du consul, dont Scaurus rapporte le corps ensanglanté. Blessé, débordé de toutes parts, le chef survivant conseille aux femmes de s'enfuir, tandis qu'avec une poignée de héros, il va se faire tuer au seuil de la poterne voisine, pour donner aux Gallo-Romaines le temps de gagner la campagne et de se soustraire au trépas.

Livie, altérée de vengeance, cherche à connaître le nom du meurtrier d'Euryale; dans la confusion de l'assaut, nul ne l'a remarqué; sur le corps du consul, elle jure de le découvrir elle-même et de le frapper de sa propre main.

Floria, cependant, arrête la panique des femmes et les groupe autour de l'autel de Vesta. Triomphant de la vaine résistance de Scaurus, les Barbares

d'Hildibrath envahissent le Théâtre et se jettent sur les Vestales, le glaive au poing, à travers les clameurs du massacre et les lueurs de l'incendie.

Survient alors Marcomir, leur chef redouté ; il ne les arrête un instant que pour confirmer l'ordre meurtrier d'Hildibrath et se ruer, à leur tête, contre l'autel de Vesta.

Mais Floria a fait un geste vers le foyer sacré, d'où jaillissent soudain de hautes flammes. Les Barbares reculent devant cette manifestation du dieu du Feu, qu'ils adorent sous le nom de Thor..... Marcomir, subjugué par la fière beauté de Floria, l'interroge avec douceur et chasse ses guerriers de l'asile, interdit à leurs fureurs jusqu'à ce qu'il ait fixé le sort des femmes épargnées.

La vierge et le héros germain se contemplent en silence.

II.

La nuit descend sur le Théâtre, où dorment les enfants, les femmes et les Vestales de Floria ; seule, Livie se lamente, exaspérée de vengeance et de deuil.

Floria, qui voudrait l'exhorter à plus de résignation, attribue à Vesta la clémence des Barbares : la veuve d'Euryale y reconnaît l'intervention de Vénus, dont le caprice inspira à Marcomir une passion soudaine pour la vierge, troublée elle-même à son insu.

L'arrivée de Scaurus remet en question le salut des Romaines : le blessé, revenu à lui sous un monceau de morts, s'est glissé dans le Théâtre, pour y rallier les femmes et les guider, par un sentier sûr, vers les légions libératrices, descendues des Alpes. Floria refuse d'organiser cette fuite aventureuse : elle croit à la parole de Marcomir ; ses compagnes l'approuvent, ainsi que Livie, retenue à Orange par les devoirs funèbres qu'elle doit rendre à son époux.

Mais Scaurus, reconnu et suivi par les sentinelles germaines, se livre à Hildibrath, qui s'apprête à l'égorger hors du temple. Floria, épouvantée, appelle Marcomir ; il accourt, accorde à la prêtresse la grâce de Scaurus, malgré les imprécations du captif qui redoute, sous tant de docilité, quelque projet ténébreux.

Le Barbare, en effet, demeuré seul avec la prêtresse qu'il n'a pu revoir avec indifférence, justifie les craintes de Scaurus : il a sauvé les Romaines et la vierge, donné, pour lui plaire, la vie et la liberté à son prisonnier ; mais il attend la récompense que mérite son amour : ce sera le gage suprême du salut des femmes et des enfants.

Floria s'alarme, s'indigne en vain contre Marcomir. Résolu, il annonce les suites fatales de l'orgie des vainqueurs, l'égorgement des survivantes et de la

vestale elle-même. Si elle se donne à lui, c'est, pour la ville entière, la délivrance immédiate.

Dans sa détresse, Floria invoque son vœu sacré et la générosité du Germain ; les clameurs des Barbares grandissent, glaçant son cœur, où s'éveillent des sentiments confus. Marcomir lui reproche un égoïsme qui va livrer ses sœurs aux flammes et au massacre. L'indignation de la vierge épuise ses dernières résistances ; la clameur de mort emplit la cité.... Floria, éperdue de terreur, cède enfin et consent à racheter la vie de ses compagnes.....

Marcomir rappelle Hildibrath, lui donne ses ordres, exécutés aussitôt ; la ville retombe dans le silence ; au point du jour, les envahisseurs la quitteront, sans l'avoir livrée aux flamines.

Alors, sous le ciel rasséréné, l'entretien du héros et de la vestale révèle à celle-ci la délicatesse magnanime de Marcomir : dépouillé de sa rudesse originelle, conquis par le charme ineffable de Floria, il ne veut plus se réclamer auprès d'elle du serment qu'elle a prononcé.

Et c'est d'elle seule qu'il l'obtient, lorsque le trouble de Floria, sa reconnaissance, l'amour enfin, triomphant des derniers scrupules de la vierge, l'abandonnent, confiante, aux bras de son vainqueur.

III.

Au point du jour, les Barbares quittent Orange, emportant le butin, mais respectant les demeures et les habitants, qui n'osent croire encore à leur délivrance. Scaurus la leur confirme et fait organiser les sacrifices aux dieux libérateurs, parmi les réjouissances populaires, les danses et les jeux, ordonnés selon les rythmes latins, terminés par une pittoresque « farandole ».

La foule s'incline alors devant Floria : mais ignorant qu'elle lui doit son salut, à la nouvelle que la grande prêtresse abandonne le culte austère de Vesta pour suivre Marcomir, son époux, dans le camp barbare, elle proteste et s'indigne. Scaurus lui apprend le sacrifice de la vierge et toute la ville se prosterne, dans un élan de gratitude unanime, aux genoux de la libératrice.

Marcomir vient donner à Floria le signal du départ et la confier à son escorte ; mais, d'abord, il rend à Scaurus la dignité suprême. Toutes les Vestales veulent suivre Floria qui ne consent à emmener, parmi les hasards de l'invasion, que la malheureuse Livie. Celle-ci, occupée des solennelles funérailles de son époux songe toujours en secret à retrouver, au milieu des Barbares, le meurtrier d'Euryale et à l'immoler de sa propre main.

Alors, durant le défilé du cortège funèbre, Floria apprend que le vainqueur d'Euryale n'est autre que Marcomir ; elle connaît le dessein tragique de Livie et

l'éloignera de son époux. Son angoisse, son refus brusque d'emmener l'infortunée après qu'elle venait de consentir à la prendre, un mouvement instinctif de la jeune femme pour s'interposer entre le Barbare et la veuve d'Euryale, armée du javelot qu'elle a retiré de son corps ensanglanté, font pressentir à celle-ci que Marcomir pourrait être le meurtrier qu'elle cherche. Elle s'en assure par un stratagème, — en accusant le vainqueur inconnu d'avoir frappé le consul par trahison, dans le dos.

— « Tu mens !.... c'était au cœur ! » s'écrie le Barbare indigné, dans un aveu décisif. — « Au cœur donc ! » riposte Livie, en le frappant à son tour.

Et la mort de Marcomir venge à la fois le trépas d'Euryale et l'outrage de Cypris à Vesta.



LES BARBARES



Poème de

VICTORIEN SARDOU et P.B.GHEUSI

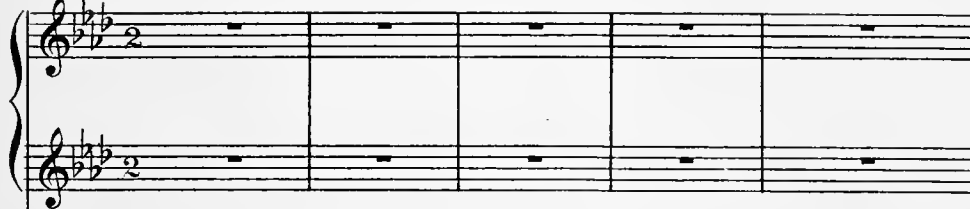
Musique de

C. SAINT-SAËNS

PROLOGUE

All^o moderato

PRIMA

All^o moderato

SECONDA



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Paris, 4, Place de la Madeleine.

1

2

p

First system of a musical score. It features a grand staff with two treble staves (labeled 1) and two bass staves (labeled 2). The key signature has three flats (B-flat, E-flat, A-flat). The first treble staff has whole rests. The second treble staff contains a melodic line with eighth and sixteenth notes, starting with a crescendo hairpin and ending with a piano (*p*) dynamic. The first bass staff has a melodic line with eighth and sixteenth notes, some beamed together. The second bass staff has a rhythmic accompaniment of eighth notes, with some notes beamed in pairs. The system concludes with five measures.

1

2

Second system of the musical score. The notation continues from the first system. The first treble staff has whole rests. The second treble staff continues the melodic line. The first bass staff continues the melodic line. The second bass staff continues the rhythmic accompaniment. The system concludes with five measures.

1

2

dim.

Third system of the musical score. The notation continues from the second system. The first treble staff has a melodic line with eighth and sixteenth notes. The second treble staff has a melodic line with eighth and sixteenth notes. The first bass staff has a melodic line with eighth and sixteenth notes. The second bass staff has a rhythmic accompaniment of eighth notes. The system concludes with five measures, ending with a *dim.* (diminuendo) dynamic marking.

1

2

p

This system contains the first four measures of the piece. The violin part (labeled 1) begins with a whole rest in the first measure, followed by a half note G4 in the second, and eighth notes A4 and B4 in the third and fourth measures. The piano part (labeled 2) starts with a whole rest in the first measure, then a half note G3 in the second, and eighth notes A3 and B3 in the third and fourth measures. A piano dynamic marking (*p*) is placed between the staves in the second measure. A slur covers the piano's eighth notes in measures 3 and 4.

1

2

This system contains measures 5 through 8. The violin part continues with eighth notes C5 and D5 in measure 5, followed by a half note E5 in measure 6, and eighth notes F5 and G5 in measure 7. The piano part continues with eighth notes C4 and D4 in measure 5, followed by a half note E4 in measure 6, and eighth notes F4 and G4 in measure 7. A slur covers the piano's eighth notes in measures 7 and 8.

1

2

This system contains measures 9 through 12. The violin part has a half note A4 in measure 9, followed by eighth notes B4 and A4 in measure 10, and eighth notes G4 and F4 in measure 11. The piano part features a triplet of eighth notes (G3, F3, E3) in measure 9, followed by a half note D3 in measure 10, and eighth notes C3 and B2 in measure 11. A slur covers the piano's eighth notes in measures 11 and 12.

1

3 2 1

2

1

p

2

p

pp 8^a bassa

1

dim.

2

dim.

8

1

2

8

f *cresc.*

1

2

8

ff *f*

1

2

f

1

f *3* *p*

1

2

1

2

1

2

1

poco a poco cre

2

poco a poco cre

1

- scen do

2

- scen do

1

2

f

8

Red

1

2

f

8

Red

1

2

f

8

Red

*

1

2

3

3

3

3

3

3

3

3

1

2

8

ff

ff

ff

1

2

8

ff

ff

Più allegro

Più allegro

8-----

First system of musical notation, measures 1-4. The system consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and quarter notes, some beamed together. Staff 2 has a bass clef and the same key signature, containing a bass line with eighth and quarter notes, also beamed together. The music is in 4/4 time.

8-----

Second system of musical notation, measures 5-8. The system consists of two staves, labeled 1 and 2. Staff 1 continues the melodic line from the first system, with a crescendo hairpin starting in measure 5 and a *dim.* (diminuendo) marking in measure 7. Staff 2 continues the bass line, with a crescendo hairpin starting in measure 5 and a *dim.* marking in measure 7. The music is in 4/4 time.

Third system of musical notation, measures 9-12. The system consists of two staves, labeled 1 and 2. Staff 1 continues the melodic line, with a *mf* (mezzo-forte) marking in measure 9 and a *dim.* marking in measure 10. Staff 2 continues the bass line, with a crescendo hairpin starting in measure 9 and a *dim.* marking in measure 10. The music is in 4/4 time.

1

p

2

p

1

p

2

p

1

pp très long

2

pp très long

(Le Récitant apparaît devant le théâtre antique d'Orange, graduellement surgi de l'ombre.)

LE RÉCITANT

ad lib.

Un siècle avant le Christ Ro - me trem - bla.

a tempo

le R. *a tempo* Contre el - - le, Trois cent mil - le Ger-

p

pp

le R. - mains, gé - ants aux cheveux

le R. roux, Chassés du Nord bru -

m.d.

m.g.

1^{re}
R.

- meux que l'oura - gan har -

m.d.
m.g.

1^{re}
R.

- cè - le, S'a - bat - ti - rent sou - dain, hur -

1^{re}
R.

- lant com - me des loups.

cresc.

1^{re}
R.

Les lé-gi-

f *dim.*

le
R.

ons fu - yaient de - vant eux.

p

f

LE RÉCITANT

Lé - pou - van - te s'empa - rait des ci -

sf *dim.* *p* *pp*

croisez

le
R.

- tés aux cla - meurs de leurs voix.

le
R.

Les Gau - lois, qu'af - fo - lait cet - te

p

le
R.

hou - le gron - dan - - - - te,

3 2 1

le
R.

Cher - chaient leur sa - lut dans les

le
R.

bois.

stringendo

p

crese.

- molto

The first system of piano accompaniment features a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff has a long, low note with a slur over it. The tempo marking *- molto* is written below the treble staff.

ff *Andante* *f*

The second system of piano accompaniment continues with the treble and bass staves. The treble staff has a *ff* (fortissimo) dynamic marking, and the bass staff has a *f* (forte) dynamic marking. The tempo marking *Andante* is written above the treble staff. The system ends with a 3/4 time signature.

LE RÉCITANT *douce*

Dans O -

p *dim.* *pp*

The third system includes a vocal line for the reciter (LE RÉCITANT) and piano accompaniment. The vocal line is marked *douce* (softly). The piano accompaniment starts with a *p* (piano) dynamic, followed by a *dim.* (diminuendo) section, and ends with a *pp* (pianissimo) section. The system ends with a 4/4 time signature.

le R. - range in - ves - tie, u - ne jeu - ne ves - ta - le Seule ar - rè -

The fourth system features a vocal line with lyrics and piano accompaniment. The lyrics are: "le R. - range in - ves - tie, u - ne jeu - ne ves - ta - le Seule ar - rè -". The piano accompaniment continues with the treble and bass staves, ending with a 4/4 time signature.

le
R.

- tant le flot im - pur, Maî-tri-sa la tour-be bru-

espressivo

espressivo

le
R.

- ta - le Par l'augus-te fierté de son regard d'a-

rit.

rit.

p subito

m. g. 3

a tempo

le
R.

- zur.

a tempo

mf

le
R.

Vierge, el-le se don - na pour ra-che-ter la

p

p

1^{re}
R.

vil - - - le Cy -

cresc. *3* *dim.*

1^{re}
R.

- pris mal-gré Ves - ta, s'é-veil-la dans son

p

Red.

1^{re}
R.

cœur; Mais la chas.te dé-

dolce *f.* *p*

Red.

1^{re}
R.

- es - se, à tout a-mour hos - ti - le

Red. *Red.* *Red.* *Red.*

le
R.

rit. \wedge \wedge a tempo *ff*

Ven-gea — l'outrage aux dieux dans le sang du vain-

a tempo

p *ff*

le
R.

- queur.

pp *f* *p* *f*

(Le décor et le récitant disparaissent graduellement.)

p *f* *p*

pp

Andantino

1 *dolce espressivo*

2 *p*

1

2

1 *mf*

2 *pp*

1

dim.

p

2

p

1

p.

2

1

dim.

pp

2

pp

1

sempre pp

cresc.

2

sempre pp

cresc.

1

mf

p

p

2

mf

p

1

espressivo

pp

2

pp

cresc.

1

2

dim. *p*

1

2

p *pp* *p*

1

2

1

p

espressivo

tr

2

cresc.

cresc.

mf

cresc.

mf

cresc.

First system of music, measures 1 and 2. The score is for two staves, labeled 1 and 2. Both staves are in treble clef with a key signature of two sharps (F# and C#). Staff 1 begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. Staff 2 also begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The music consists of chords and moving lines in both staves.

Second system of music, measures 3 and 4. The score is for two staves, labeled 1 and 2. Both staves are in treble clef with a key signature of two sharps (F# and C#). Staff 1 contains a melodic line with eighth notes and a final quarter rest. Staff 2 contains a sustained chord in the right hand and a whole note in the left hand. The dynamics are not explicitly marked in this system.

Third system of music, measures 5 and 6. The score is for two staves, labeled 1 and 2. Both staves are in treble clef with a key signature of two sharps (F# and C#). Staff 1 begins with a pianissimo (*pp*) dynamic and features a melodic line with eighth notes. Staff 2 also begins with a pianissimo (*pp*) dynamic and features a sustained chord in the right hand and a whole note in the left hand. The dynamics are not explicitly marked in this system.

System 1 of a musical score. It consists of two staves, numbered 1 and 2. Staff 1 is a grand staff with two treble clefs. Staff 2 is a grand staff with two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* (piano) and *f* (forte) throughout the system.

System 2 of a musical score. It consists of two staves, numbered 1 and 2. Staff 1 is a grand staff with two treble clefs. Staff 2 is a grand staff with two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking "Allo moderato" is present above both staves. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* (piano) and *f* (forte) throughout the system.

System 3 of a musical score. It consists of two staves, numbered 1 and 2. Staff 1 is a grand staff with two treble clefs. Staff 2 is a grand staff with two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* (piano) and *f* (forte) throughout the system.

1

2

cresc.

stringendo

1

2

f

dim.

Molto all^o

1

p

Molto all^o

2

p

1

2

First system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef. Staff 2 is a grand staff with a treble and bass clef. The music is in 4/4 time. Staff 1 has a melody with eighth and sixteenth notes, and some rests. Staff 2 has a bass line with eighth and sixteenth notes, and some rests.

1

2

Second system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef. Staff 2 is a grand staff with a treble and bass clef. The music is in 4/4 time. Staff 1 has a melody with eighth and sixteenth notes, and some rests. Staff 2 has a bass line with eighth and sixteenth notes, and some rests.

1

2

sempre p

sempre p

Third system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef. Staff 2 is a grand staff with a treble and bass clef. The music is in 4/4 time. Staff 1 has a melody with eighth and sixteenth notes, and some rests. Staff 2 has a bass line with eighth and sixteenth notes, and some rests. The dynamic marking *sempre p* is present in both staves.

1

2

p

8

1

2

mf

8

1

2

dim.

1

2

p

1

2

1

2

(croisez)

1

2

mf

Hand 1 (treble clef) plays a series of chords and eighth-note patterns. Hand 2 (bass clef) plays a melodic line with a *mf* dynamic marking.

1

2

Hand 1 continues with complex rhythmic patterns. Hand 2 plays a melodic line with a long slur across measures 3 and 4.

1

pma brillante

2

p

Hand 1 plays a fast, brilliant passage marked *pma brillante*. Hand 2 plays a piano accompaniment marked *p*.

1

cre - - - - - scen - - - - -

2

p

8

1

do - - - - - *f* - - - - -

2

cre - - - - -

8

1

scen - - - - - do

2

8

1

ff

2

f

Hand 1 (Treble Clef): Melody with triplets (3) and a final descending phrase. Dynamics: *ff*.

Hand 2 (Bass Clef): Sustained chord with a tremolo effect (wavy line and triangle symbol) and a low bass line with a tremolo effect. Dynamics: *f*.

1

dim. *p*

2

f *dim.* *p*

Hand 1 (Treble Clef): Melody with a decrescendo (*dim.*) and a final phrase. Dynamics: *dim.*, *p*.

Hand 2 (Bass Clef): Melody with triplets (3) and a final phrase. Dynamics: *f*, *dim.*, *p*.

1

2

p

Hand 1 (Treble Clef): Empty.

Hand 2 (Bass Clef): Melody with a decrescendo (*p*) and a final phrase. Dynamics: *p*.

1

2

First system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains two measures of whole rests, followed by a third measure with a triplet of eighth notes. Staff 2 has a bass clef and a key signature of one flat. It contains a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The triplet in the third measure is marked with a '3'.

1

2

cresc.

Second system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The triplet in the third measure is marked with a '3'. Staff 2 has a bass clef and a key signature of one flat. It contains a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The triplet in the third measure is marked with a '3'. The word 'cresc.' is written above the first measure of staff 1 and below the first measure of staff 2.

1

2

f

Third system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The triplet in the third measure is marked with a '3'. Staff 2 has a bass clef and a key signature of one flat. It contains a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The triplet in the third measure is marked with a '3'. The word 'f' is written above the first measure of staff 1 and below the first measure of staff 2.

1

2

p

fp

1

2

Tranquillo (quasi meno mosso)

p espress.

pp

1

2

Tranquillo (quasi meno mosso)

pp

1

2

pp

pp

Red

3

3

3

3



1

2

This system contains measures 1 through 4 of the piece. It features a grand staff with two staves. The upper staff (labeled '1') has a treble clef and a key signature of three flats. It contains whole notes and half notes, some with slurs. The lower staff (labeled '2') has a bass clef and the same key signature. It contains eighth notes, quarter notes, and a triplet of eighth notes in measure 3. A large slur spans across measures 2, 3, and 4 in the lower staff.

1

2

This system contains measures 5 through 8. The upper staff (labeled '1') has a treble clef and a key signature of three flats. It contains whole notes and half notes, some with slurs. The lower staff (labeled '2') has a bass clef and the same key signature. It contains eighth notes, quarter notes, and a triplet of eighth notes in measure 6. A large slur spans across measures 5, 6, and 7 in the lower staff. The dynamic marking *p* (piano) is placed above the lower staff in measure 5.

1

2

This system contains measures 9 through 12. The upper staff (labeled '1') has a treble clef and a key signature of three flats. It contains whole notes and half notes, some with slurs. The lower staff (labeled '2') has a bass clef and the same key signature. It contains eighth notes, quarter notes, and a triplet of eighth notes in measure 10. A large slur spans across measures 9, 10, and 11 in the lower staff. The dynamic marking *dim.* (diminuendo) is placed above the lower staff in measure 12. The word *Red.* is written below the lower staff in measure 10.

(♩ = ♩)

1 *p*

2 *cantabile* *p*

1 *pp* *espress.*

2

1 *poco a poco* *cre - seen*

2 *poco a poco* *cre - seen*

1

do

2

f molto espress.

dim.

f

dim.

p

dim.

pp

p

dim.

pp

Detailed description: This is a musical score for two voices (1 and 2) and piano. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into three measures. In the first measure, voice 1 has a whole note 'do' with a fermata, while voice 2 has a descending eighth-note scale. The piano accompaniment features a complex, rapid sixteenth-note figure in the right hand and a simpler bass line. In the second measure, voice 1 continues with a melodic line marked 'f molto espress.', while voice 2 has a long note. The piano accompaniment continues with similar figures. In the third measure, both voices and piano parts are marked 'dim.' and 'pp', indicating a decrescendo and pianissimo dynamic. The piano part features sustained chords and moving lines in both hands.

1

2

pp

pp

ppp

1

2

1

2

sempre più p

pp

Moderato maestoso

1 *pp*

2 *pp*

Moderato maestoso

1

2

1

2

1

2

1

espressivo

2

pp

1

p

Red.

2

p

1

2

pp *p* *pp*

4

1

2

mf *pp*

mf *p*

pp 8

8

1

2

8

8

1 *p* *poco* *a*

2 *poco* *a*

8

1 *poco* *cresc.*

2 *poco* *cresc.*

8

1 *cresc.* *sempre più cresc.*

2 *mf*

8

8-----1

1

f *cresc.*

2

f

8-----1

1

ff *ff*

2

ff

8-----1

1

2

dim. *p*

rit.

Molto allegro

1

dim. *p*

2

pp *p* *pp*

rit. *Molto allegro*

1

pp

2

pp

1

2

pp

1 *pp* *pp*

2 *sempre pp*

8

1 *p*

2 *pp*

8

1 *dim.* *pp* *pp*

2 *pp* *leggiere*

8

System 1 of the musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing several measures of music with slurs and accents. Staff 2 is a grand staff with a treble and bass clef, containing several measures of music with slurs and accents. Below the staves, there are two measures of a single bass line, each starting with a double bar line and a fermata, and ending with a measure of a single bass line.

System 2 of the musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing several measures of music with slurs and accents, marked with a *p* (piano) dynamic. Staff 2 is a grand staff with a treble and bass clef, containing several measures of music with slurs and accents, marked with a *p* (piano) dynamic. Below the staves, there are two measures of a single bass line, each starting with a double bar line and a fermata, and ending with a measure of a single bass line.

System 3 of the musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing several measures of music with slurs and accents, marked with a *cresc.* (crescendo) dynamic. Staff 2 is a grand staff with a treble and bass clef, containing several measures of music with slurs and accents, marked with a *cresc.* (crescendo) dynamic. Below the staves, there are two measures of a single bass line, each starting with a double bar line and a fermata, and ending with a measure of a single bass line.

First system of a musical score, measures 1 and 2. The score is written for two staves, labeled 1 and 2. Staff 1 is in treble clef and staff 2 is in bass clef. Both staves have a key signature of one flat (B-flat). The time signature is 4/4. The music features a complex, fast-moving melody in both staves, with many beamed sixteenth and thirty-second notes. The melody is characterized by a series of ascending and descending runs. The word *cresc.* is written above the first staff in measure 1. The word *cresc.* is written below the second staff in measure 1. The system ends with a double bar line and a repeat sign.

Second system of a musical score, measures 3 and 4. The score is written for two staves, labeled 1 and 2. Staff 1 is in treble clef and staff 2 is in bass clef. Both staves have a key signature of one flat (B-flat). The time signature is 4/4. The music features a complex, fast-moving melody in both staves, with many beamed sixteenth and thirty-second notes. The melody is characterized by a series of ascending and descending runs. The word *f* is written above the first staff in measure 3. The word *f* is written below the second staff in measure 3. The system ends with a double bar line and a repeat sign.

Third system of a musical score, measures 5 and 6. The score is written for two staves, labeled 1 and 2. Staff 1 is in treble clef and staff 2 is in bass clef. Both staves have a key signature of one flat (B-flat). The time signature is 4/4. The music features a complex, fast-moving melody in both staves, with many beamed sixteenth and thirty-second notes. The melody is characterized by a series of ascending and descending runs. The system ends with a double bar line and a repeat sign.

8

1

2

f

8

1

sempre f

3

3

2

sempre f

8

1

2

m.d.

This musical score is for a piano and voice piece, spanning measures 1 through 8. The score is organized into three systems, each with a vocal line (labeled '1') and a piano accompaniment (labeled '2'). The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 1-4): The vocal line begins with a melodic phrase in measures 1-4, marked with a dashed line and the number '8' above it. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. A forte (*f*) dynamic marking appears in measure 3.

System 2 (Measures 5-8): The vocal line continues with a similar melodic pattern, also marked with a dashed line and '8'. The piano accompaniment maintains the eighth-note texture in the right hand, with the bass line providing harmonic support. A forte (*f*) dynamic marking is present in measure 5.

System 3 (Measures 9-12): The vocal line continues its melodic development. The piano accompaniment shows a change in the bass line, with longer note values and rests, while the right hand continues with eighth-note figures. A forte (*f*) dynamic marking is present in measure 9.

1

2

ff

Measures 1-3 of system 1. Part 1 (treble and bass) features a complex melodic line with many beamed notes and accents. Part 2 (treble and bass) features a more rhythmic accompaniment with chords and single notes. A forte (*ff*) dynamic is marked in the beginning of Part 2.

1

2

sempre ff

Measures 4-6 of system 1. Part 1 continues with complex melodic lines, including triplets. Part 2 continues with rhythmic accompaniment. The *sempre ff* (sempre forte) dynamic is marked in both parts.

1

2

Measures 7-9 of system 1. Part 1 continues with complex melodic lines. Part 2 continues with rhythmic accompaniment.

8

1

largement

rinf.

8

1

ff

2

ff

8

1

ff

2

ff

Fin du Prologue



Dans le théâtre Romain d'Orange, au temps de l'invasion Cimbrique, un siècle avant J.C. — Autour de l'autel de Vesta, des vierges, des femmes et des enfants, accourus par groupes, viennent implorer les Dieux. — Au centre, appuyée contre l'autel lui-même, la Grande Vestale Floria, dominant les prêtresses et la foule, observe anxieusement le feu sacré, qu'elle attise parfois de ses baguettes d'or.

Scène I — FLORIA, Vestales, femmes et enfants, LE VEILLEUR puis LIVIE.

Molto allegro

PIANO

The musical score is written for piano and consists of four systems of music. The first system is marked 'PIANO' and 'Molto allegro'. The second system is marked 'meno p'. The third system is marked 'p' and 'f'. The fourth system is marked 'cresc.', 'f', and 'fp'. The score is in 4/4 time and features a variety of musical notations, including treble and bass staves, dynamic markings, and articulation marks.

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the right-hand staff.

Second system of musical notation. The treble staff begins with a *dim.* (diminuendo) marking. The bass staff includes the instruction *f* (Trompettes au dehors, très loin) and *f* (à l'orchestre) at the end of the system.

Third system of musical notation. The treble staff starts with a *dim.* marking. The bass staff includes the instruction *m.g.* (au dehors) and *f* (à l'orchestre) at the end of the system.

Fourth system of musical notation. The treble staff features a complex, rapid melodic passage. The bass staff includes a *ff* (fortissimo) dynamic marking.

Fifth system of musical notation. The treble staff continues with a complex melodic line. The bass staff provides a steady accompaniment with chords and moving lines.

dim.

CHOEUR Sopranos seuls

mf Dieux des Ro-mains, com-bat-tez pour nos frè-res!

p

Dieux puis-sants, pro-té-

p

-gez nos murs! Du joug des Barba-res im-

Contraltos *mf* Du joug des Barba-res im-

f

mf

-purs Sauvez-nous, ô Dieux tu té - lai - res!

-purs Sauvez-nous, ô Dieux tu té - lai - res!

f

f

Contraltos seuls *p* Dieux puis -

Ténors *f* *p*

Basses *f* *p* *Ha!*

Ha!

(au dehors) *f* *p* (à l'orchestre) *p*

p

-sants, pro - té - gez nos murs!

FLORIA *Andante* (calme, vers l'autel)

Andante Ves - ta nous dé -

mf *p*

F. *fend et nous ven - ge! Elle a pro - mis de dé - li -*

p

F. *vrer O - ran - ge.*

I^o tempo

LE VEILLEUR (apportant à Floria des nouvelles de la bataille)

Hé - las, prêtresse!

I^o tempo

p

1^{re} V. *A l'a - bri - des rem - parts Eu - ry - ale a me -*

1^{re} V. *né les survivants é - pars. L'as - saut des Barba - res les*

cresc.

1^{re} V.
 pres - se. Rien ne pourra domp - ter la ra - ge ven - ge -

f

p

FLORIA (confiante, montrant la flamme de l'autel) **Plus lent**

Ils a - do - rent le Feu; Leurs

1^{re} V.
 - res - se Des en - ne - mis!

Plus lent

mf

p

F. **All^o mod^{to}**

mais vers ses au - tels se tendent désar - mé - es.

1^{re} V.
 Ils n'ont ni

All^o mod^{to}

f

p

1^{re} V.
 loi, ni cœur, ni dieu! Ils me - na - cent de leurs fra -

sempre p

1^e
V.
_mé - es Et la terre et le ciel, et bri - sent

1^e
V.
les i - ma - ges Des dieux. Par - tout où leur flot a rou-

(Livie survient et se tient

1^e
V.
-lé Le sang — em - pour - pre les ri - va - ges; L'her-

debout près de Floria qu'elle soutient de son énergie.)

1^e
V.
- be ne croît plus sur le sol qu'ils ont fou - lé!

f
Ped.

LIVIE

f

Scaurus et mon é.poux, l'invincible Eurya - le, Veillent tous deux sur nos dan -

L. -gers; Dans le sang vil des étrangers Ils noieront à ja -

L. -mais leur fureur besti - a - le!

poco rit.

mf *dim.*

FLORIA

Pri-ons Ves - ta! _____

rit.

p

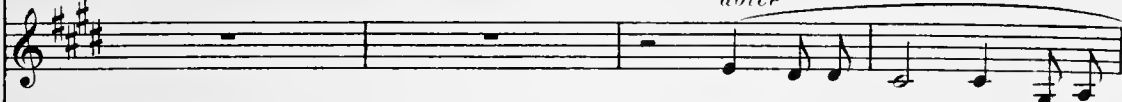
F. a tempo

Nos morts _____ se - ront ven - gés!

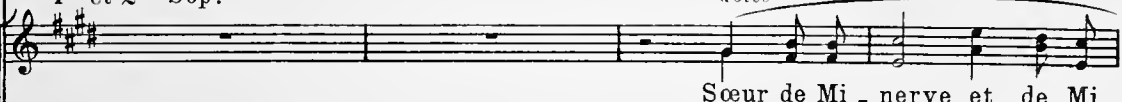
a tempo

Même mouv^t (modéré sans lenteur)*dolce*

LIVIE

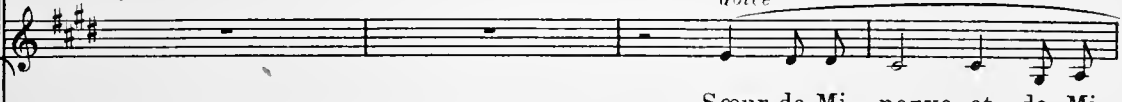
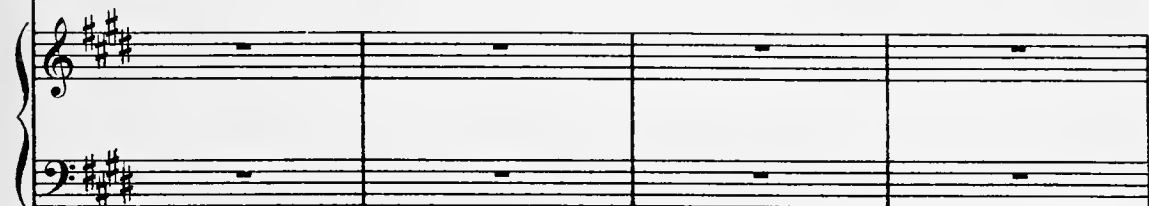
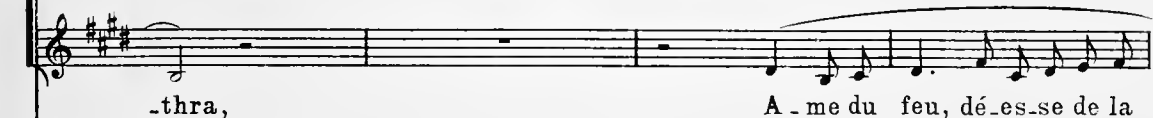
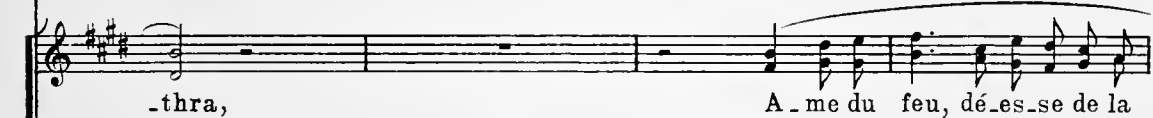
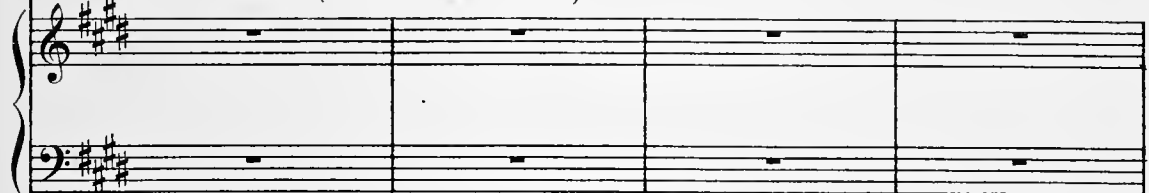
dolce

(Les Vestales accomplissent les rites sacrés.)

1^{rs} et 2^{ds} Sop.*dolce*

CHŒUR

Contr.

dolceMême mouv^t (modéré sans lenteur)

F. 
 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves -

L. 
 vi e,


 vi e,


 vi e,



F. 
 - ta! O Ves - ta! *f*

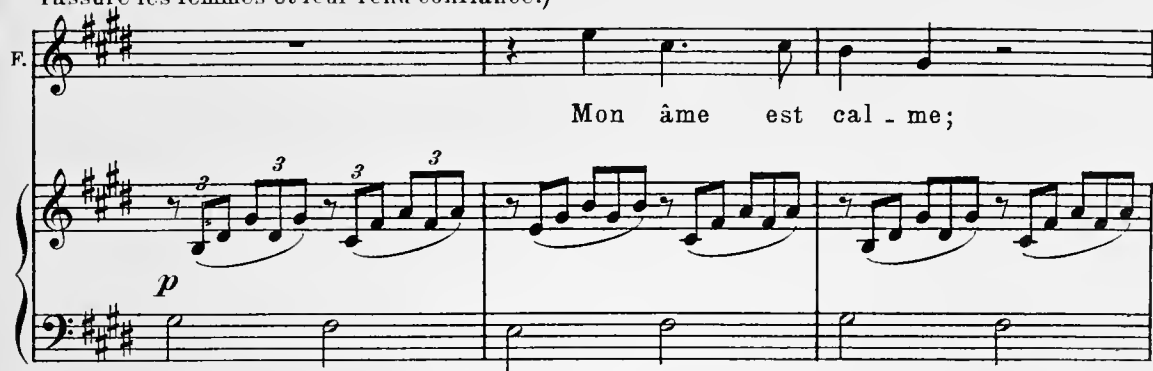
L. 
 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves - ta! *f*


 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves - ta! *f*


 Détourne de nous la fu - ri - e Des lous bar - ba - res, ô Ves - ta! *f*



(Floria ayant attisé la flamme, de sa baguette d'or,
rassure les femmes et leur rend confiance.)

F. 

Mon âme est cal - me;

F. 

mon cœur bat Sans trou - ble... nul pé - ril mor - tel

F. 

ne nous as - siè - ge, Ves - ta nous en -

F. 

tend, nous pro - tè -

p

-ge. Ves - ta! _____

LIVIE

p

Ves - ta! _____

1^{re} et 2^{de} Sop. *sempre p*

Soeur de Mi - nerve et de Mi - thra, A - me du feu, dé.es.se de la

Contr. *sempre p*

Soeur de Mi - nerve et de Mi - thra, A - me du feu, dé.es.se de la

p

p

Ves - ta! _____

poco cresc.

vi - e, Dé - tour - ne de nous la fu - ri - e Des lousps bar.

poco cresc.

vi - e, Dé - tour - ne de nous la fu - ri - e Des lousps bar.

poco cresc.

f *Molto all^o*

F. *O Ves - ta!*

L. *O Ves - ta!*

f *ba-res, ô Ves - ta!*

f *ba-res, ô Ves - ta!*

Molto all^o

f *p*

FLORIA

Veil - leur! cours à ton poste observer le com -

(Le Veilleur se fait hisser sur le mur.)

F. *bat!*

LIVIE

Nom - me les chefs de - bout sur la mu -

F. *Veil - leur, dis-nous en - cor, Si Rome au -*

L. *- rail - le!*

F. *- ra la victoire ou la mort!*

string. *(a 2 temps)*

cresc.

CHŒUR (au dehors) *Ténors (plus rapprochés)*

f *Ha!*

LIVIE *All^o mod^{to}*

All^o mod^{to} (♩ = ♩) (a 4 temps)

f *Veil - leur! si la co -*

Red. *

L. *hor - te De mon époux défend toujours la por-te, Vois-tu son chef?*

pp

L. *Dis-moi la véri - té! A son manteau de pourpre consu-*

f *p*

L. *-lai-re Tu le reconnaitras!*

sf *mf* *f*

LE VEILLEUR (regardant au loin)

Il vit! A son côté combat Scav-

ff *sf*

LIVIE (exaltée)

f Dé - es - se tu - té - lai - re! Mon Eur - ya - le nous dé -

ie V.

-rus.

ff *p*

L. - fend. Rien ne me - na - ce plus ton au - tel triom - phant!

f

FLORIA (effrayée)

La flamme a vacil - lé sous le souffle d'une aile Invi - sible et surnaturel - le!

pp

LE VEILLEUR (faisant un geste d'effroi) *Molto all^o*

f Dieux!

Tén. *f*

Ha! Bas. *f*

Ha! (Trompettes au dehors)

f *m.d.* *3* *m.g.* *3* *3*

CHŒUR (au dehors)

LIVIE

Par - le! Que vois-tu?

le
V.

Le man-teau de pourpre abat - tu!

cresc.

ff (avec désespoir)

Eu-ry - a - le! — Eu-ry - a -

f *ff*

ff (avec égarement)

- le! — a - dieu! Je vais moi-même Aux cô - tés du hé-ros que

mf

j'ai - me, Succomber du mè - tre - pas!

ff

27

FLORIA (à Livie)

En - tends ces cris af - freux!

(CHŒUR (au dehors))

Tén. *ff*

Ha!

Bas. *ff*

Ha!

Orchestre (au dehors)

*f**p**ff*

F.

Tu ne sortiras pas!

Ha!

Ha!

ff

Ha! _____

Ha! _____

ff (au dehors)

Scène II. — Les précédents, SCAURUS et ses guerriers.

(Scaurus paraît sur le seuil du théâtre, derrière lui, un groupe de soldats rapporte

Molto mod^{to}

ff (à l'orchestre)

Red. * *Red.* *

le corps d'Euryale enveloppé dans son manteau de pourpre.)

SCAURUS (aux femmes qui se pressent autour de lui)

f

Fuyez!

dim.

Red. * *Red.* *

LIVIE

(à Scaurus)

et... mon époux?

First system of music for Livie. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef, starting with a half note G2, a half note F#2, and a half note E2. Dynamics include *p*, *f*, *m.d.*, *dim.*, *cresc.*, and *f*. A *p sempre* instruction is written below the piano part.

SCAURUS
espress.

O douloureuse é - preu - ve! Rendez son corps tout sanglant à sa

Second system of music for Scaurus. The vocal line is in bass clef, starting with a half note G2, a half note F#2, and a half note E2. The piano accompaniment is in treble clef, starting with a half note G4, a half note A4, and a half note B4. Dynamics include *f*, *dim.*, and *p*.

(On apporte le corps d'Euryale.)

Third system of music. The vocal line is in bass clef, starting with a half note G2, a half note F#2, and a half note E2. The piano accompaniment is in treble clef, starting with a half note G4, a half note A4, and a half note B4. Dynamics include *cresc.*, *f*, and *pp*.

Fourth system of music. The vocal line is in bass clef, starting with a half note G2, a half note F#2, and a half note E2. The piano accompaniment is in treble clef, starting with a half note G4, a half note A4, and a half note B4. Dynamics include *p*. The lyrics "Romaine," and "el - le con - nait ses devoirs envers" are written above the vocal line.

(Livia se jette sur le corps d'Euryale.)

marcato

S. lui. Mon bras n'a pu le sauver aujourd'hui! Par -

f *p subito*

And. *And.* *

S. -tout, de sa valeur il a don - né la preu - ve.

m.g.

f espress.

S. Il m'au - ra pré - cé - dé dans la mort! Fuyez -

p *m.d.*

S. -la, fem - mes d'O - range et vier - ges de Ves -

sf *sf*

-ta! La po-ter-ne forcée, O .

f *p*

-range est aux Barba - res.

f *mf* *3*

Red.

Fem - mes, fuy-ez! em-por - tez les Dieux La - res Dans la fo-

-rèt, tandis que nous arrê - te - rons Les ennemis; a - près, nous périrons.

mf *f*

Allegro ff

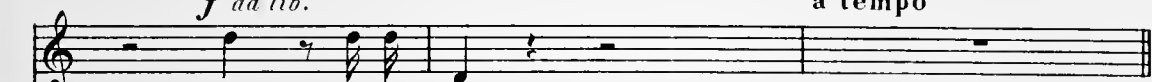
S. 

Allegro Allons mourir pour Rome, et qu'elle nous ho - no - re!




LIVIE (à Scaurus)
f ad lib.

a tempo



Qui l'a tu - é? (à Livie)



Qui? je l'i - gno - re!

a tempo

Più allegro

S. 

Più allegro Mais, ne m'arrête plus! A - dieu, fem - mes!



de - main Ro - me nous ven - ge -

LIVIE

f ad lib.

(Scaurus sort.)

Peut-è - tre par ma main!

-ra!

dim.

LIVIE

Adagio

Eury - a - le, je te le ju-re, Devant le jour cru.

Adagio

p

L. *el et le ciel inclément, C'est moi qui ven-ge-rai, dé-bi-le cré-a-*

sf p

L. *-tu - re, La mort de mon superbe a - mant! Par Ves -*

f
m.g.
p

L. *-ta, par le Styx, — je t'en fais le ser-*

ff
f
Red.

(On emporte le corps d'Euryale, suivi de Livie)

L. *-ment.*

p cresc.
f
dim.
p

(Les femmes s'emparent

Allegro



des Dieux Lares et se disposent à fuir)



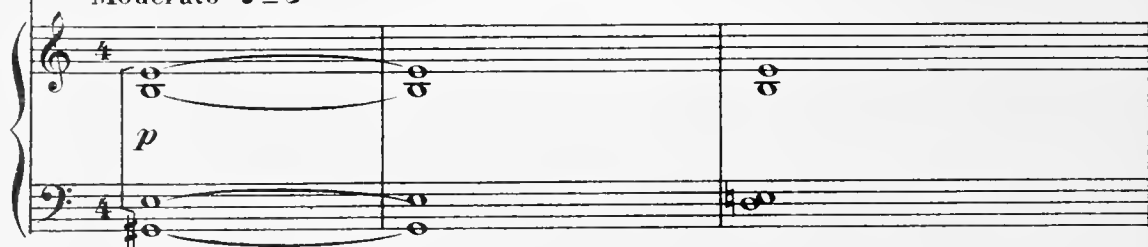
FLORIA (aux femmes)

(Les femmes s'arrêtent)

Ne fuyez pas! _____

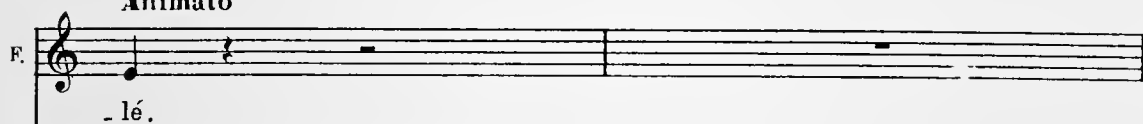
Moderato $\text{♩} = \text{♩}$
mf

Ves - ta gar - de - ra de l'of - fen - se Les fem - mes, les en -

Moderato $\text{♩} = \text{♩}$ 

F. 

Animato

F. 

LE VEILLEUR (du haut des murs)

Mal - heur sur nous! Par le

Animato



1^e V. 



le V.
 _te Tombée au pou - voir des Ger mains, Leur ou - vre la

le V.
 vil - le qu'em - porte Un as - saut de tu -

Ténors
f
 A mort!

Basses
 (Les cris se rapprochent)

CHOEUR (au dehors)

poco *poco* *cresc.*

le V.
 - eurs in - hu - mains.

ff
 4 mort!

(Musique au dehors)

mf *f*

ff
A mort!
ff
A mort!
cresc.
staccato sempre

This system contains the first four measures of the piece. It features a vocal line with a long note in measure 1 and a melodic line starting in measure 2. The piano accompaniment begins in measure 2 with a staccato pattern. Dynamics include fortissimo (ff) and crescendo (cresc.). The instruction 'staccato sempre' is written below the piano part.

A
A
f
sempre cresc.

This system contains measures 5 through 8. The vocal line has a long note in measure 5. The piano part continues with a staccato pattern. Dynamics include fortissimo (f) and 'sempre cresc.' (always crescendo). The instruction 'A' appears above the vocal line in measures 5 and 6.

Poco stringendo

mort!
mort!

This system contains measures 9 through 12. The vocal line has a long note in measure 9. The piano part continues with a staccato pattern. Dynamics include fortissimo (f) and 'sempre cresc.' (always crescendo). The instruction 'Poco stringendo' is written above the system. The word 'mort!' appears above the vocal line in measures 9 and 10.

Scène III - Les précédents moins SCAURUS et LIVIE, HILDIBRATH et les Barbares, puis MARCOMIR

(Hildibrath et ses guerriers font irruption, les armes hautes)

LES BARBARES

ff
A

piu f

(Terreur de la foule)

mort!

mort!

ff

poco rit.

8

poco rit.

HILDIBRATH

Un peu moins vite

ff

La mort, le sang, le feu, la

Un peu moins vite

*f**dim.**p*

H.

hache! Pé_ris - se tout le peu - ple là - che!

f
La mort, le*f*
La mort, le

H.

Ro - me l'in - fâ - me qui se

sang, le feu, la hache!

sang, le feu, la hache!

*sf**f**p*

H. ca - che Der - riè - re les monts et les mers!
 Ro - me l'in - fà - me qui se
 Ro - me l'in - fà - me qui se
 f *p* *cresc.*
 H. Ro - - - me! O -
 ca - che Der - riè - re les monts et les mers!
 ca - che Der - riè - re les monts et les mers!
 f *f*
 H. _din et Thor ton - nent en -
 p

H. *se*
- sem - ble,
O - din et Thor
O - din et Thor

H. *se*
La foudre é -
ton - nent en - sem - ble,
ton - nent en - sem - ble,
f
fp

H. *se*
- cla - te, Ro - me trem - ble!
La foudre é - cla - te, Ro - me
La foudre é - cla - te, Ro - me

H. *A nous la gloire — et l'uni_vers!*

tremble! *A nous la gloire et l'uni_*

tremble! *A nous la gloire et l'uni_*

f *mf.* *rinf.*

(Hildibrath lance ses guerriers contre les femmes frémissantes; au même instant des fanfares annoncent l'arrivée du Chef Teuton)

H. *ff* *Tu_ez! Tu_ez!*

_vers!

_vers!

Le double plus lent (♩ = ♩)

p *Trompettes*

f

Cymb.

(Marcomir paraît, superbe, l'épée au poing. Salué des siens, il les

f *ff*

courbe sous son souverain regard.)

Cymb.

ff

sf *dim.*

MARCOMIR (avec indifférence)

Andante

Guerriers, je vous livre ces fem - mes Donnez-leur, à vos choix, l'esclavage ou la.

Andante

p

Allegro

Le double plus lent

M. *mort!* *Im_molez sans re.*

1^{er} Tén. *f* *La mort! La mort! La mort!*

2^d Tén. *f* *La mort! La mort! La mort!*

1^{er} Bas. *f* *La mort! La mort! La mort!*

2^d Bas. *f* *La mort! La mort! La mort!*

La mort! La mort! La mort! *Le double plus lent (♩ = ♩)*

Allegro *f* *8*

M. *poco rit.* *a tempo*

_ mord A nos dieux ir_ri_tés ces Romaines in_ fa_mes, Et sur leurs corps souil_

poco rit. *a tempo*

p

M. *(Suivi des siens, il s'avance vers l'autel de Vesta)*

_ lés ren_versons leurs au_tels.

HILDIBRATH

ff *La mort! _____ La*

Tén. *ff* *La*

Bas. *ff* *La*

La

ff

(Floria fait un geste vers le feu qui jaillit
en haute flamme - Marcomir s'arrête)

H. *mort!*

mort!

mort!

rinf

(Second pas du Chef menaçant)

f

E. *Thor!*

f

md.

p

Red.

(Deuxième flamme sur l'autel)

MARCOMIR (saisi d'un religieux effroi)

p

C'est lui!

md.

f

p

Red.

Red.

md.

md.

HILDIBRATH

No - tre Dieu se dé_voile aux mor.

m.d.

Red.

MARCOMIR

(à Floria)

p

Qui donc es - tu? femme impas-

- tels

f

dim.

p

Red.

-sible aux yeux de flam - me?

dim.

Red.

Le dieu Thor sous ton mys - ti - que ges - te A jail -

pp

Red.

*

M. *li* devant nous en lu - miè - re cé - les - te...

m.g.

Red. *

M. Quel est ton nom, *p* *ô*

pp

pp

Red. *

FLORIA *Andante* *p* Mon

M. toi qui commandes aux dieux? *Andante*

p

F. nom est Flori - a. Je suis prê -

pp

F. *tres-se De Ves - ta, dé-es - se du Feu!*

MARCOMIR *dolce* *3*
Ta voix est comme une ca - res - se; En te vou -

(♩ = ♩)
pp

M. *ant aux mystè - res di - vins Les dieux ont ho - no - ré ta beauté sans ri -*

m.g.

M. *cresc.* *string.* *f*
va - le. Que l'a - mour d'un hé - ros cou -

string.

(Une troisième fois la flamme
haute jaillit de l'autel et Marcomir s'arrête)

(il s'avance vers Floria)

Allegro

M. *ron - ne ton front pâ - le!*

Allegro

f

Red *

FLORIA

Andante

p

Ves - ta, gar - de mon

Andante

f

p

F. *cœur des o - ra - ges mor - tels. Ma*

F. *vie a la can - deur pai - si - ble des au - tels. —*

pp

1^{ers} Tén. Allegro

f A mort cette Romai - ne!

2^{ds} Tén.

1^{res} Bas. HILDIBRATH avec les 1^{res} Basses

f A

2^{des} Bas.

f A mort l'impi - e!

Allegro

p *f*

(Marcomir furieux marche vers les Barbares)

Marcomir lui par - le sans hai - ne! A mort! _____

A mort! _____

mort! A mort! A mort! _____

A mort!

MARCOMIR

ff

Hors d'i-ci, tous les miens! Hil-dibrath, chasse-

(Les Teutons reculent effrayés)

M. les! Aux chars de

ff *mf*

(Murmures de crainte et de colère)

M. guerre qu'ils por-tent le bu-tin! Ar-

f *dim.*

Moderato
(solennellement)

M. - riè - re, chiens a-vi-des et fils de chiens Dans ce lieu vénéré que

Moderato

pp *f* *p*

M. je pro-clame a-si-le, Nul ne pé-nè-trera — sans mé-ri-ter la mort! —

(Montrant les femmes)

M. De ce troupeau ser-

M. -vi-le Plus tard je fi-xe-rai le sort.

(Sur un geste de Marcomir, Hildibrath et les Teutons se retirent. Marcomir reste fasciné par la

beauté de Floria qui s'oublie à le regarder aussi.)

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics: *m.g.* (mezzo-giochiato) and *f* (forte).

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active line. Dynamics: *ff* (fortissimo), *m.d.* (mezzo-dolce), *diminuendo*, and *p* (piano). A *Ped.* (pedal) marking is present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active line. Dynamics: *diminuendo*. A *Ped.* (pedal) marking is present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active line. A *Ped.* (pedal) marking is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active line. Dynamics: *pp* (pianissimo) and *f* (forte). A *Ped.* (pedal) marking is present below the bass staff. A decorative asterisk is at the end of the system.

ACTE II



Prélude

Molto allegro

*PIANO**f*



sempre ff

p

Trompettes (derrière la toile au loin)

f

p
Orchestre

Red. *

p

Three staves of musical notation for piano. The first staff shows a complex texture with many beamed notes in both hands. The second staff has a *pp* dynamic marking. The third staff has a *ppp* dynamic marking and features several measures with repeated notes indicated by double slashes.

En décor, le même Théâtre, vu de côté. Au fond, les gradins déserts et une partie du vaste hémicycle de pierre. — Les dernières lueurs d'un crépuscule de sang et d'écarlate éclairent la scène. — Pans d'ombre.

Scène I — LIVIE, puis FLORIA.. Femmes et enfants endormis

Andante

Two staves of musical notation for piano, marked *Andante*. The first staff begins with a *p* dynamic. The second staff has *m. d.* and *Led.* markings. The music consists of slow, sustained chords and single notes, with some measures marked with asterisks.

First system of a musical score in 3/4 time, key of B-flat major. The treble staff contains chords and single notes, while the bass staff features a melodic line with a fermata. A *Ped.* (pedal) marking is present below the bass staff, and an asterisk (*) is at the end of the system.

Second system of the musical score. The treble staff continues with chords and moving lines, and the bass staff has a melodic line with a fermata. The system concludes with a double bar line.

Third system of the musical score. The treble staff has chords and a melodic line, while the bass staff has a melodic line with a fermata. The system ends with a double bar line.

groupes de femmes et d'enfants endormis.) (Elle se dirige vers l'autel)

Fourth system of the musical score, featuring a change in time signature from 3/4 to 2/4. The treble staff has chords and a melodic line, while the bass staff has a melodic line with a fermata. The system ends with a double bar line.

Fifth system of the musical score. The treble staff has chords and a melodic line, while the bass staff has a melodic line with a fermata. The system ends with a double bar line. A *pp* (pianissimo) marking is present above the treble staff.

LIVIE *p*

Tout dort dans la nuit lour - - - de;

pp

L. Le ciel est froid, la terre sour - - de!

L. Pas un guerrier, pas - un héros Pour clouer au gi -

pp *fp*

L. - bet ces bourreaux Et les livrer aux supplices in - fâ - mes!

f *f*

L. *mf* *3* *p*

Pas un homme vivant, des enfants et des fem_mes!

f *p* cre - scen -

L. *molto espress.*

Eu - ry -

do *rinz* *dim.*

L.

- a - - le, re - viens, — re - viens — nous se_cou -

L.

_rir! Dis-moi le nom, le rang, — ou montre-moi la tente De ton vain -

Più mosso

L. *cresc.* *3*
 - queur! C'est de ma main qu'il doit périr! Mon bras te donnera la ven-
Più mosso
f *p*

FLORIA (qui s'est éveillée aux cris de Livie et la contemple depuis quelques instants:)

Allegro

f *dim.*
 Calme-toi, — no - ble
 L. *3*
 - geance éclatan - - tel!
Allegro
f *p*
 Red. *

dolce

F. *3*
 sœur, et rends grâce à Ves - ta!
pp
 Red. *

rit.

F. *rit.*
 Elle a sau-vé nos jours, les tiens...
rit.

LIVIE

And^{no} quasi All^{to}

p Ce n'est pas el - - -

And^{no} quasi All^{to}

dim. *pp*

L. - le! C'est Vé - nus,

m. g.

Red.

L. à la fois plus douce et plus cruel - - le!

sempre pp

Red. *

L. Par el-le, Mar-co - mir, désarmé — devant toi, A fré -

L. *mi de te voir si bel le Et s'est incli_né sous ta*

Un peu plus lent *dolce*
L. *loi Vé nus qui peut bri*

Un peu plus lent
p

L. *ser comme un roseau la for ce, La vo lon té, la vertu, la fier*

L. *té; Vénus par qui la fleur sort de la rude é cor ce,*

L. Et l'amour germe au cœur du conquérant domp-

L. - té; Vé-nus qui fait s'unir les cœurs, —

dim.

mf

p

dim.

L. les mains, les bou - ches, Et ver - ser des

cresc. espress.

pp

L. lar - mes fa - rou - ches Aux vier - ges en é -

FLORIA

Più mosso

L. *Vé -*
- moi qu'é_treint sa vo - - lup - - - té!

Più mosso

F. *- nus est redoutée i - ci; je suis ves - ta - le! Si je servais Vé -*

F. *- nus, même en secret, Cet te flam - me pure et fa -*

F. *- ta - - le, Sur l'au - tel sa - cré s'é - tein - dra it.*

Tempo I^o
LIVIE

Tempo I^o Vé - nus, — qui peut bri - ser comme un roseau — la

p

FLORIA

(avec terreur)

Vénus! —

for - - - ce, La vo - lon - té, la vertu, la fier - té; — Vénus —

— par qui la fleur sort de la rude é - cor - - ce,

4

Et l'amour germe au cœur — du conquérant — domp -

F. Si je servais Vénus, même en se - cret,

L. - té, Vénus ——— qui fait s'u - nir les cœurs, ———

dim.

dim.

m. g.

F. Cet - te flam - - - me,

L. ——— les mains, les bou - ches, Et ——— pleurer ——— des

cresc.

pp

F. pure ——— et fa - ta - - - le

L. lar - mes fa - rou - ches Aux vier - - - ges en é -

Poco rit. *a tempo*

F. Sur l'au-tel sa-cré s'é-tein-drait. Vé-

L. - moi qu'é-teint sa vo-lup-té.

Poco rit. *a tempo*

pp

F. - nus! Vé - nus! _____

L. Vé - nus! _____ Vé -

L. - nus! _____

Red. 8-1

Scène II. — Les Précédents, SCAURUS, puis LE VEILLEUR

Allegro

1^{ers} Sop.

CHŒUR

2^{ds} Sop.

1^{ers} Cont.

2^{ds} Cont.

p Terreur mortel - le!...

p Terreur mortel - le!...

p Un bruit de pas...

Allegro

pp

FLORIA

mf

Scan.

(Scaurus, qui s'est glissé dans l'ombre, apparaît tout à coup)

p Grands Dieux! *mf* Cette om - bre, quelle est el - le? *p*

mf Cette om - bre, quelle est el - le? *p*

mf Cette om - bre, quelle est el - le? *p*

mf Cette om - bre, quelle est el - le? *p*

mf

F. *rus!*
LIVIE

SCAURUS *p* En-cor vi-vant!

Si-len - ce!

fp *p sempre*

SCAURUS

J'ai cru mou - rir: meurtri, san - glant, Jus-qu'i-ci

S. — j'ai rampé dans l'om - bre; Je re - - viens pour guider vos

S. pas; Dans les dé - tours du hal - lier som - bre, Vous me sui -

s. 
 - vrez; ————— échappés au tré - pas, Demain

s. 
 nous rejoindrons nos vail - lan - tes armé - - - es Ac.cou -

s. 
 - rant aux su-pré - mes com - bats Et ven - ger nos hé - ros, tom -

s. 
 - bés sous les framé - es. Sui-vez-moi! —————

Le double plus lent (♩ = ♩)

FLORIA

Non! la nuit est plus hos-tile en-cor! Ton fu-

Le double plus lent

fp *fp* *f* *3*

F. - nes-te projet nous conduit à la mort!

LIVIE

E - pou - se fi - dèle et loy -

fp

L. - a - le, Ma vie é - tait li - ée à cel - le d'E - u - ry - a - le. Je

sf

L. res - te.

SCAURUS

Vous vou - lez donc pé -

f *p*

LIVIE

cresc.

Flori - a! dé - ci - de no - tre

S.

- rir!

f *fp*

L.

sort!

Sop. *cresc.*

Floria! déci - de no - tre sort

Cont.

f

Flori - a! dé - ci - de no - tre sort! —

cresc. *f*

CHOEUR

Andante FLORIA

Andante

J'ap - par - tiens à Ves - ta! —

p

F.

f

(♩ = ♩)

(Le Veilleur paraît)

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic.

LE VEILLEUR

Vocal and piano score for 'LE VEILLEUR'. The vocal line is in a single staff, and the piano accompaniment is in two staves. The lyrics 'On prépare au Con-' appear at the end of the first vocal phrase. The piano part includes a 'Ped.' (pedal) marking and a fermata over a chord.

First vocal part (1e V.) with piano accompaniment. The lyrics are: 'sul la cou - che funé - rai - re. Je viens chercher sa'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

LIVIE

Vocal and piano score for 'LIVIE'. The vocal line is in a single staff, and the piano accompaniment is in two staves. The lyrics 'Om - bre plaintive et veu - ve.' are present. The piano part includes markings for 'espress.' (espressivo) and 'm.g.' (mezzo-forte), along with a 'Ped.' (pedal) marking.

Second vocal part (L.) with piano accompaniment. The lyrics are: 'chè - re! Noble é - poux que bien - tôt je sui-'. The piano accompaniment features a more active melody in the right hand and a supporting bass line in the left hand, with 'Ped.' (pedal) markings.

L. *- vrai dans la nuit! Quand pourrai-je a - pai -*

*Red. **

L. *- ser, pâle et tris-te Li - vi - e, Ton â - - me, de ven -*

f *p*

(Livie s'éloigne, guidée par le Veilleur et suivie d'une partie des Femmes.)

L. *- géance encore i - nassou - vi - e?*

p *cresc.*

Red.

f

*Red. ** *Red.* *Red.*

*Red. **

First system of piano music. The top staff begins with a treble clef and a key signature of three flats. It contains several measures with chords and moving lines. The bottom staff begins with a bass clef and the same key signature. It features a prominent bass line with eighth and sixteenth notes. Dynamics include *f* (forte) and *m.g.* (mezzo-gusto). A *dim.* (diminuendo) marking is present in the middle of the system.

Scène III. — FLORIA, SCAURUS, HILDIBRATH, les femmes et les Barbares.

Allegro

(Tumulte au dehors. — Frayeur de Floria et des femmes.)

Second system of piano music. The top staff begins with a treble clef and a key signature of three flats. It contains several measures with chords and moving lines. The bottom staff begins with a bass clef and the same key signature. It features a prominent bass line with eighth and sixteenth notes. Dynamics include *p* (piano). The lyrics "cre - scen - do" are written below the bottom staff.

(Hildibrath paraît, suivi d'un groupe de guerriers Barbares.)

Third system of piano music. The top staff begins with a treble clef and a key signature of three flats. It contains several measures with chords and moving lines. The bottom staff begins with a bass clef and the same key signature. It features a prominent bass line with eighth and sixteenth notes. Dynamics include *f* (forte).

HILDIRATH

(aux Soldats)

f Trouvez le fu-gi-

Red.

FLORIA

(à Hildibrath)

f Que viens-tu faire

f *p*

-t-if! Gar-dez la por-te!

p

en ce lieu? Ne crains-tu pas les Dieux? —

(à Floria)

Que t'im-por-te! Je viens i-

p

-ci Cher-cher Seau-rus, qui fuit de-vant

(Les soldats s'emparent de Scaurus et le chargent de chaînes; les

FLORIA (à Hildibrath) *f*

Prends gar - de, sacri -

nous!

SCAURUS (se montrant)

Me voi - ci!

ff

4 3 2 1 2

femmes se serrent autour de l'autel, effrayées.

F. - lè - ge! No - tre dé - es - se le pro - tè - ge, Mar - co -

p

F. - mir te là dit: Tu mourras si tu veux

ad lib. **Allegro**

F. op - po - ser la force à mes vœux!

HILDIBRATH

Allegro La pa - ro - - - le du

fp *f* *p*

F.  Ah! que n'est-il i -

H.  chef n'é - par - - gne que les fem - mes!



F.  - ci pour pu - nir les in - fâ - - mes!

H.  Fais le ve - nir toi - même, ô prê -



(Floria s'élance vers l'issue du temple.) *f*

F.  sans ralentir Il vi -

H.  - tresse, il est là! Le Ro - main doit pé - rir sous ses yeux.



Scène IV. — Les Mêmes et MARCOMIR.

Animato

ff

F. - vra! Marcomir! Marcomir!

Animato

ff

Le double plus lent

F. Mar - co - mir!

MARCOMIR (Entre Marcomir) *f*

Qui m'appel - le?

6 VESTALES Sop. *ff*

Mar - co - mir!

Le double plus lent

p

F. Moi! Flo - ri - a! Sau - - - ve Scau -

SCAURUS (avec violence)

Tais - toi! Tais -

F. *rus!*

S. toi! Je te dé - fends de l'im - plo -

F. Sau - - - - ve -

S. - rer pour moi!

F. - le, Mar - co - mir!

S. *ff* Sa - cri - lège et fo -

s. *li - e! Puis sé - je mou - rir de*

s. *honte et d'hor - reur, Plu - tôt que de voir ta lâ - che ter -*

s. *- reur Demander pour moi grâce de la vi - - - e!*

MARCOMIR (à Floria) *p*

C'est un bra - ve! et... tu

Plus lent. Andante

M. *veux que je le sau - ve?*
SCAURUS

f Non! Je te hais,

Plus lent. Andante

ff

S. *— ô vainqueur! Je suis en ta puis - san - ce. A - chève ta vic -*

p

Red. * *Red.* *

S. *- toire et frap - pe de ta main. Frap - pe -*

S. *moi, Mar - co - mir, sans que ton fer s'é -*

S. - ga - re, Et voy - ons qui de

nous saura le mieux, Ger - main, Toi,

m'égor-ger en vrai Bar - ba - re, Et moi

mourir en vrai Ro - main! *All.^o moderato*

All.^o moderato

MARCOMIR (aux siens)

Dé-li- ez ce cap -

No. *

(à Scaurus) (à Hildibrath qui hésite)

M. - tif! Sois li-bre! Je le veux!

LES VESTALES *p*

Pro-di - - -

sf *p*

FLORIA *p*

Ves - ta - - - se ré-vè - le! Et sa douceur surna - tu -

- ge! Ves.ta se ré - vè - - - - le!

F. *rel - le* En clé - men - ce fleu - rit dans l'à - - - me du vain -

pp Pro - di - - -

And. crescs

F. *poco rit.*

- queur.

SCAURUS

Fem - - me, sais-tu si ce bien-fait moqueur Ne cache

- ge!

poco rit.

fp

F. *dolce*

Il proclame, Scaurus, la puissan - ce cé -

S. *pas quelque dessein fu - nes - te?*

And. p

F. *les - te. Ac-cep - te ton sa - lut!*

S. *Mieux valait le tré-*



più ritenuto
MARCOMIR (montrant Scaurus à ses guerriers)

T. *Je veux que nos ron-des guer-*

S. *pas!*

più ritenuto

M. *-riè-res Pro-tègent sa re-traite et di-rigent ses pas.*

Andante (à Hildibrath)

M. *Toi, garde les abords du temple Sois tout prêt Am'obéir*

Andante

mf *pp*

(Tout le monde sort: les

M. *quand tu connaîtras mon ar - rêt.*

Barbares vers le dehors; les Vestales vers les salles intérieures du Temple. Au moment où

Floria va s'éloigner, Marcomir l'arrête.)

pp

Piano accompaniment for the first system, featuring a treble and bass staff with various chords and melodic lines. The key signature has two sharps (F# and C#). Dynamics include *p* (piano) and *dim.* (diminuendo).

Scène V. — MARCOMIR, FLORIA, (HILDIBRATH et les Barbares dans la coulisse.)

Andante *p* MARCOMIR

Musical score for Marcomir's first entry. The vocal line is in a treble staff, and the piano accompaniment is in a grand staff. The tempo is marked **Andante** and the dynamic is *p*.

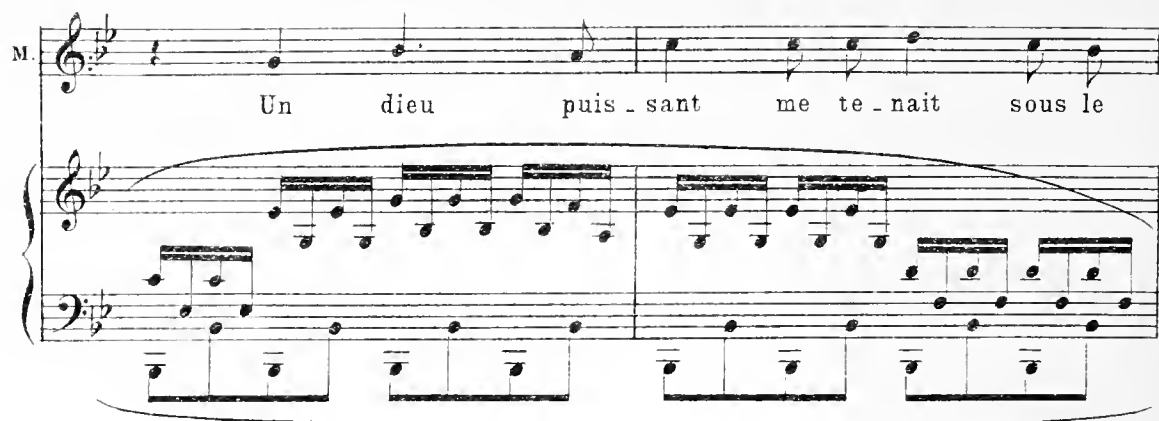
Res-te! Rassure-toi, prêtresse au-gus-te! Con-sa-

Musical score for Marcomir's second entry. The vocal line is in a treble staff, and the piano accompaniment is in a grand staff. The tempo is marked **Andante** and the dynamic is *pp*.

- crée au cul-te de Thor — Mon ar-rêt de mort é-tait jus-te;

Musical score for Marcomir's third entry. The vocal line is in a treble staff, and the piano accompaniment is in a grand staff. The tempo is marked **Allegro** and the dynamic is *pp*.

Mais, tu l'as fléchi sans ef-fort.

M.  Un dieu puis - sant me te - nait sous le

M.  char - me De tes yeux doux et fiers, de ta

M.  pu - re beau-té; Mon cœur, sans ré - sis -

M.  - ter, t'é - coute et me dé - sar - me!

M. Quel — sor-ti-lège a pu, brisant ma vo-lonté,

M. *dim.* Maitri-ser ma ru-de co-lè-re Et pour t'obéir oute

M. plaire, Donner la vie à ce Ro-main? Dou

Red. *

M. vient le pouvoir tu-té-lai-re Qui cour-be mon

Récit
p

M. frontsousta main? De cet autel sacré n'es-tu pas la déesse?

Lent
FLORIA

Non! de Vesta je ne suis que prêtresse.

Allegro

Lent
p

Allegro
f

MARCOMIR

Tout tremblait, devant

M. moi, mais je tremble à mon tour; Se - rait

M. 

ce l'in - vin - cible a -

M. 

_mour ? Je ne connaissais

m.g. *f* *fp*

M. 

pas cette ardeur en i - vran - te!

f

M. 

Ta froi - deur même at - tise en mon â - me brû -

p *cresc.*

M. *f* *cresc.*

-lan - te Ce feu qui nous é-gale aux

M. *passionato*

Dieux! Im - pru - den - te,

f *passionato* *fp*

M. *fp*

si tu ré - sis - tes à mes vœux, Ne comp - te

M.

plus sur ma clé - men - ce! En vain j'au - rai sau -

FLORIA

Que dis -

M. -vé ce tem - ple, cet autel, Ces fem - mes!

cre - scen - do *f*

F. tu? Quoi! le pé - ril mor - tel N'est donc pas cou - ju -

F. -ré, Barba - re!

MARCOMIR

Il recom - men - ce.

f *mf* *f*

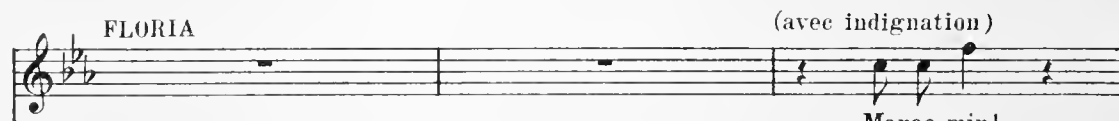
Sans presser

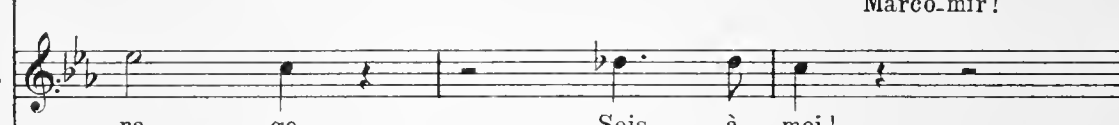
M. Les vainqueurs sont las - sés; c'est l'heure du fes - tin;


pp

M. 
 Quand ils seront re - pus, quand la chaleur du vin Leur rendra la vi -

M. 
 -gueur et la fureur sau - va - ge, Ils retour - neront au car -

FLORIA (avec indignation) 
 Marco-mir!

M. 
 - na - ge. Sois à moi!

f 

M. 
 Vier - ge, c'est ton de - voir. Moi seul ar - rête -

sempre f 

M. *rai les guerriers en fu - ri - e Qui trem-blent devant mon pou-*

M. *-voir. Pour sau-ver la ci-té meur-*

FLORIA

M. *-tri - e, Ves-tale, accepte mon a-mour! La*

Ja-mais!

M. *ville au point du jour, Ne sera plus, li-vrée a l'incen-*

O Dieux!

M. *_di - e Que dé-com - bres san-glants!*

sempre f

F. *la ville en cen - - - dre!*

M. *Un mot d'es - poir et je cours la dé -*

M. *- fen - - dre! O Flo-ri - a, je*

sempre f

M. *t'ai - - - me, je te veux! Viens! sois à*

fp

FLORIA

Ja - mais ! Pour moi l'a -
(Rires bruyants au dehors.)
moi malgré tes dieux!

fp

marcato
-mour n'est que souil-lu - - - re! La mort est le des -
dim. *p*

F.
-tin de la Ves - tale im - pu - - re.

Moins vite

MARCOMIR

appassionato

f Ah! Tu con - dam - nes tes sœurs
Moins vite
f *p* *pp*

M. *3* *3* *3*

toi qui les sau-ve-rai en te don-nant à moi!

M. *ff*

Viens! je t'empor-te-rai Dans nos vas-tes fo-

cre 3-3 - 3-3 seen 3-3 - 3-3 do

M. *rit.* *a tempo string.*

-rêts... je te veux... et je t'ai -

a tempo string. molto

rit. *ff*

Molto allegro

M. - me! N'entends-tu pas ces

Ténors p cre - seen - do

Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

Basses

CHŒUR (au dehors)

Molto allegro

Timbales et G. Caisse (au dehors)

p

FLORIA

Bourreau! ———

cris? Moins que toi-mê - me! C'est toi, — par tes re -

f Thor! Aux Romains la mort! la mort! Vive O-din! Vi - ve Thor! Aux Romains la mort! la

f Vive O-din! Vi - ve Thor! Aux Romains la mort! la

Bar - ba - - re,

- fus, qui cause - ras la mort De tous les tiens .

mort! Vive O-din! Vi - ve Thor! Aux Romains la mort! la mort!

mort! Vive O-din! Vi - ve Thor! Aux Romains la mort! la mort!

p (Orchestre)

F. et plus cru-el en - cor Que les tu -

F. - eurs des enfants et des fem - mes! Di - - gne

F. chef des hor - des in - fà - mes, Va - t'en!

F. (cri) Ah! Qu'ai-je dit?

Ténors *ff*
Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

Basses *ff*
Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

8-
(au dehors)

F.  Musical score for the F. system, featuring a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment has a grand staff with treble and bass clefs and the same key signature. The vocal line includes a triplet of eighth notes and a triplet of sixteenth notes. The lyrics are: "Pardonne-moi... j'ai peur... sauve-les! ————". Below the vocal line, the name "MARCOMIR" is written. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics "Thor! Aux Romains la mort! la mort! la mort! la mort! la" are written below the piano accompaniment.

Pardonne-moi... j'ai peur... sauve-les! ————
MARCOMIR
Tu le veux!
Thor! Aux Romains la mort! la mort! la mort! la mort! la

M.  Musical score for the M. system, featuring a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment has a grand staff with treble and bass clefs and the same key signature. The vocal line includes a triplet of eighth notes and a triplet of sixteenth notes. The lyrics are: "Hil-di-brath! que les mort! Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve". Below the vocal line, the name "MARCOMIR" is written. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics "Thor! Aux Romains la mort! la mort! la mort! la mort! la" are written below the piano accompaniment.

(appelant) (à Hildibrath reparu dans le fond)
Hil-di-brath! que les
mort! Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve
Thor! Aux Romains la mort! la mort! la mort! la mort! la

M.  Musical score for the M. system, featuring a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment has a grand staff with treble and bass clefs and the same key signature. The vocal line includes a triplet of eighth notes and a triplet of sixteenth notes. The lyrics are: "ru-des cla-meurs S'é-teignent sur le champ!... Tout soldat qui s'en-". Below the vocal line, the name "MARCOMIR" is written. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics "Thor! Aux Romains la mort! la mort! la mort! la mort! la" are written below the piano accompaniment.

ru-des cla-meurs S'é-teignent sur le champ!... Tout soldat qui s'en-
Thor! Aux Romains la mort! la mort! la mort! la mort! la
Thor! Aux Romains la mort! la mort! la mort! la mort! la

M. *livre Ou se ré-volte* *aura, demain, ces sé de vi - - vre.*

la mort ! la mort ! la mort ! la

la mort ! la mort ! la mort ! la

M. *Pré-pa-re le dé - part. Rassemble tes guer-riers. Va !*

mort ! (éclats de rire)

mort !

p (Orchestre)

M. *ad lib.* *a tempo. (Le guerrier s'incline et sort.)*

que ces cris de mort soient les der - niers.

ff *Vive Odin! Vi - ve Thor! Aux Romains la mort ! la*

ff *Vive Odin! Vi - ve Thor! Aux Romains la mort ! la*

a tempo

(au dehors)

dim.
mort! Vive Odin! Vi-ve Thor! Aux Romains la mort! la mort! la mort! la

dim.
mort! Vive Odin! Vi-ve Thor! Aux Romains la mort! la mort! la mort! la

dim.
mort! la mort! la mort!

dim.
mort! la mort! la mort!

p
la mort!

p
la mort!

dim.

Andante **MARCOMIR** *dolce* *3*

Andante

(Orchestre) *p espress.* *m.d.* *pp*

Ecoule! tout se

M. *3*

tait. La ville est déli - vré - e; Que la paix rentre dans ton

M.  cœur. Di-vi-ne Flori-a, ta beauté m'est sa-crée. Je ne

Red. *Red.* *Red.* *Red.*

FLORIA *Récit p*

M.  Mais... quel homme es-tu donc?.. par-le plus envainqueur. Jetel'ai dit; je

Red. *

M.  t'ai-me! Ne me re-doute plus; cet a-

Red. *Red.* *Red.*

M.  -veu, tu le vois, N'offense plus tes vœux et tremble dans ma

Red. *

All^o mod^{to}

(simplement)

M. *voix.* Je ne deman - de rien... tu par - le - ras toi -

All^o mod^{to}

p

FLORIA *p*

Que di -

M. *mê - me.*

pp

3

F. - rais - je? Mon âme en - cor plei - ne d'ef - froi Se trou - ble,

3

F. et ta dou - ceur augmente mon é - moi; U - ne ter -

F. *-reur se mêle à ma re-connaissances. Je*

F. *crains maintenant ta clémence Plus que je n'ai crain ta fureur. Au*

F. *seuil de la nuit endormie; Je sens dans l'ombre, avec fray-*

F. *-eur, Rôder Vénus, la déesse ennemie, J'ai*

F. 

peur de l'é-clat de tes yeux, De ta voix,

pp

F. 

même de ton si-len - - - - - ce...

MARCOMIR *dolce espressivo*



Ah! ne crains

cresc.

M. 

rien!

f

un peu moins vite

M. *f* *3* *3* *3*

Li-vre ton cœur — joy-eux A la lu-mière, à l'es-pé-

p

M. — ran — — — ce! Ne méconnaîs pas — mon a-

f *p*

Red. *Red.* *

M. — mour! — Re-gar — — de! J'im-plore à mon tour;

cresc.

FLORIA

Tempo 1^o

sans ralentir

Detrouble mon

M. C'est moi - mè-me qui te sup-pli - - - e!

f *p* *Tempo 1^o*

F. *âme est rempli - e! O Ves.ta, vois mon dé-ses-poir!*

(♩ = ♩) *Un peu moins vite*

F. *Vois mon an - gois - se, vois ma pei - - -*

MARCOMIR *ff*

Viens! *Viens!*

cresc. molto

F. *- ne!*

M. *Je suis roi! tu se-ras rei - - - ne!*

Red. *

M. *Tu par-ta-geras mon pou-voir Viens! — tu connaîtras les i -*

mf

Allegro

V. *vres - ses L'ex-ta - se des mâ - les ca - res - ses, et*

cre - - - - - sen - - - - - do

8.

Le double plus lent

Andantino

FLORIA

M. *Rit. En mon*

cel - les de l'ar - dent bai - ser!

Rit.

f p

8.

F. *cœur prêt à se bri - ser, Quel - le ten-dre langueur pé -*

Red.

Red.

3

3

3

F. *- nè - - tre? D'où vient que je me sens re -*

pp

Red.

3

3

F. *sempre più p*

_nai - tre A l'étrange dou - ceur du verti - ge ber - ceur Qui m'entraîne à tra -

ppp

F. *sempre più p*

- vers u - ne lu - eur d'au - ro - re, Malgré moi, dans les bras du hé - ros qui m'im -

(La flamme de l'autel s'éteint) **Récit**

F. - plo - re? Ah! Vesta m'aban - donne, et dans la sombre

ppp *sempre pp*

Red.

F. nuit je m'éga - re! N'approche pas! Je suis perdue!

MARCOMIR *dolce*

Rassu - re ton âme éper.

Red. *Red.* *Red.*

FLORIA (essayant de repousser Marcomir) *cresc.*

M. Ah! Vesta me mau-dit! —
— du - e! Viens! — Viens! —

Red.

a tempo (Andante)
M. Si Ves.ta te dé - lais - se, Tu serviras Fre - ia, — dé-es —

Red.

FLORIA *p*
Fre - ia?
M. — se de jeunesse et d'a - mour!..

Red.

M. Freia, — Sœur — du jour! — Freia, —

Red.

poco a poco string.

M. *cresc.*
 — par qui de fleurs le prin.temps s'il lumi - ne, Sour - - ce

poco allegro

M. *m.g.*
 de la beauté di - vi - - - - ne!

M. *cresc.*
 Ai - - - me! L'a - mour n'est pas im - -

M. *mf*
 - pur, Tu peux cé - der à son i -

FLORIA *poco a poco rit.*

dim. Ah! l'a - mour n'est donc pas im - - pur! Je m'aban -

M. - vres - - - - se!

p *poco a poco rit.*

F. - donne - - - à son i - vres - - - se!

And. *And.* *And.*

Andante MARCOMIR *dolce*

Fre - - - ia la blonde aux yeux d'a -

p

M. *pp*

- zur - - - Nous souri - ra, nous souri - ra, bon - - ne dé -

pp

FLORIA *dolce*

Fre - - - ia la blonde aux yeux d'a - zur, Nous souri -

M. - es - - - - se. Fre - ia la

F. - ra, nous souri - ra, bon - - ne dé - es - - - -

M. blon - de, nous souri - ra, bon - - ne dé - es - - se.

(♩ = ♩) sans presser.

F. - se.

M. *molto espressivo*

Aux parfums de la nuit d'é - té Mêlons les baisers de nos

il basso marcato ed espressivo

molto espressivo

F. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

M. lè - - - - - vres

F. lè - - vres

M. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

F. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

M. lè - - - - - vres Ah !

String. *cresc.* *f* poco a poco rit. -

F. *cresc.* *f*
lè - vres Nous brû - le - rons des mè - mes fiè - vres

M. *cresc.* *f*
Nous brû - le - rons des mè - mes fiè - vres, Dans — une im -

String. *cresc.* *f* poco a poco rit. -

F. *dim.* a tempo (andante)
Nous — brû - le - rons des mè - mes fiè - vres *p* Dans — une im -

M. *p*
- men - se vo - lup - té, Nous brû - le - rons des mè - mes

String. *f* *dim.* a tempo (andante)
dim. *m.g.* *p* *sempre dim.*

F. *Red.* *Red.* *Red.* *Red.*
- men - se vo - lup - té Dans une im - men - se

M. *Red.* *Red.*
fiè - vres Dans — une im - men -

String. *sempre più p*

F. vo - lup - té, _____

M. - se vo - lup - té, _____

Red. *3* *3* *3* *

F. *pp* Dans une im - men - se vo - lup - té! *rit.* *a tempo*

M. *pp* Dans une im - men - se vo - lup - té! _____

m.d. *ppp m.g.* *sempre*

F. _____

M. _____

pianissimo *m.d.* *Red.* *Red.* *Red.* *Fin du 2^e Acte*

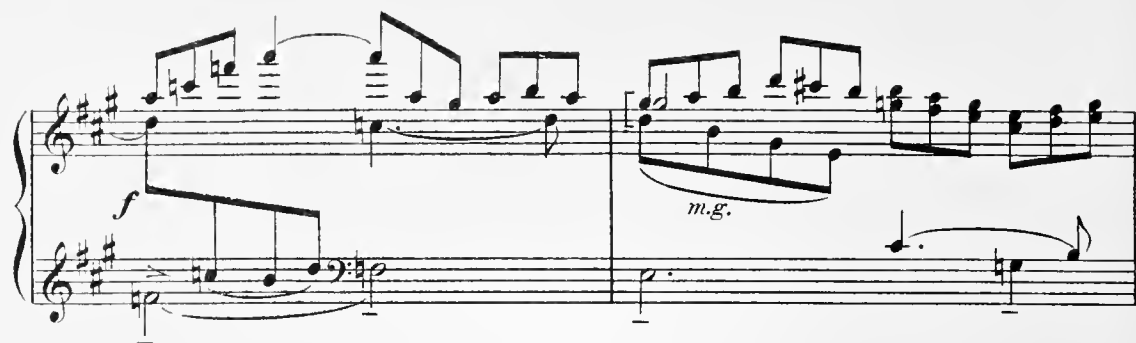
ACTE III



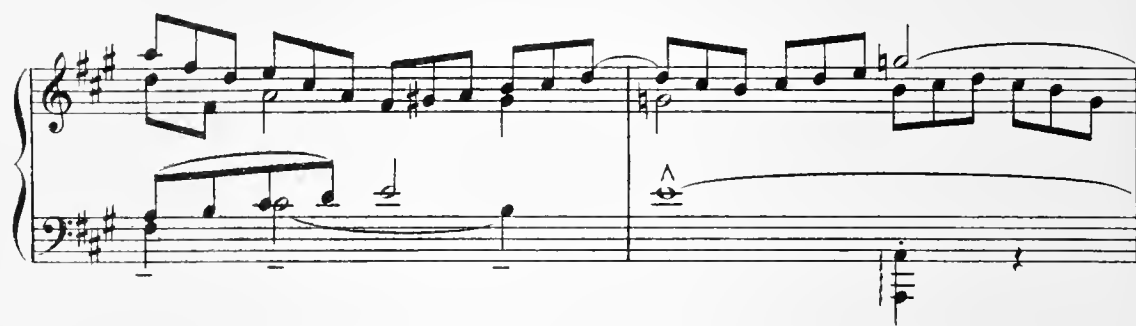
Prélude

Allegro *f* *mf* *dim.* *p* *cresc.*





First system of musical notation. The key signature is two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A dynamic marking of *m.g.* (mezzo-giochi) is present in the right hand.



Second system of musical notation. The right hand continues the melodic development with various note values and rests. The left hand features a prominent sustained chord in the right half of the system.



Third system of musical notation. The right hand has a melodic line with slurs. The left hand includes a triplet of eighth notes. A dynamic marking of *dim.* (diminuendo) is present in the right hand.



Fourth system of musical notation. The right hand features a melodic line with a slur. The left hand has a melodic line with a slur. A dynamic marking of *p* (piano) is present in the left hand.



Fifth system of musical notation. The right hand features a melodic line with a slur. The left hand has a melodic line with a slur. A dynamic marking of *cresc.* (crescendo) is present in the right hand.

First system of the musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass clef staff contains a supporting line with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Second system of the musical score. The treble clef staff features a melodic line with a slur. The bass clef staff has a complex accompaniment with many beamed sixteenth notes. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are visible.

Third system of the musical score. The treble clef staff continues the melodic line with a slur. The bass clef staff provides accompaniment with eighth and sixteenth notes.

Fourth system of the musical score. The treble clef staff contains a melodic line. The bass clef staff has accompaniment. The lyrics "cre - - scen - - do" are written below the staff.

Fifth system of the musical score. The treble clef staff contains a melodic line. The bass clef staff has accompaniment. A dynamic marking of *pp subito* (pianissimo subito) is present.

First system of a musical score in G major (one sharp) and 4/4 time. The treble staff features a melody of eighth notes with slurs. The bass staff has a simple accompaniment of eighth notes. The word "cre" is written above the bass staff.

Second system of the musical score. The treble staff continues the melody. The bass staff has a more complex accompaniment with slurs. The words "scen" and "do" are written above the bass staff.

Third system of the musical score. The treble staff has a melody with slurs. The bass staff has a more complex accompaniment with slurs. The dynamic markings *f* and *rf* are present.

Fourth system of the musical score. The treble staff has a melody with slurs. The bass staff has a more complex accompaniment with slurs.

Fifth system of the musical score. The treble staff has a melody with slurs. The bass staff has a more complex accompaniment with slurs. The dynamic markings *sempre f* and *poco a poco dimi.* are present.

First system of a musical score. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with triplets. The tempo marking *- nuendo* is present.

Second system of a musical score. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with triplets. The dynamic marking *p* is present.

Third system of a musical score. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with triplets. The tempo marking *rit.* and *Moderato* are present. The dynamic marking *sempre p* is present.

Fourth system of a musical score. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with triplets.

Fifth system of a musical score. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with triplets. The dynamic marking *pp* is present.

Un carrefour dans la ville haute, devant une porte du rempart à demi démantelé. Traces d'assaut et d'incendie. Au loin, la plaine, avec le cours et les berges du fleuve. Maisons. Murailles. Temple de Vesta. Un grand arbre. — Le matin, au lever du soleil.

Scène I — HILDIBRATH, LE VEILLEUR puis SCAURUS.

Les Barbares groupés au fond et au milieu de la scène — avec leurs chariots chargés de butin, et qu'on en charge encore — font leurs apprêts de départ. — Les habitants, hommes, femmes, enfants, anxieux, sur les côtés de la scène.

Moderato

ff

HILDIBRATH (à cheval, donnant des ordres aux chefs.)

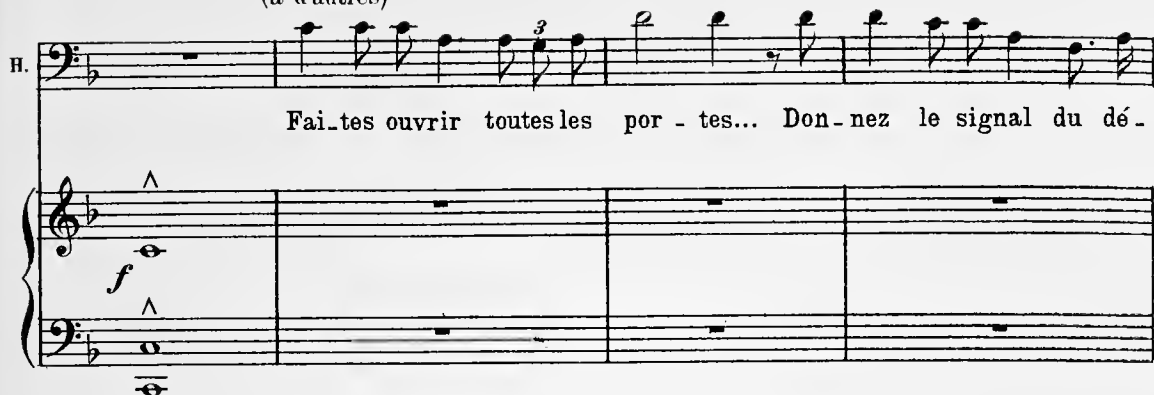
f

Son-

II.

- nez l'appel de vos co-hor-tes!.. Groupez-les aux pieds du rem-part! —

(à d'autres)

H. 

Fai-tes ouvrir toutes les por - tes... Don - nez le signal du dé -

(Mouvements des habitants de la ville - Exclamations de joie.)

H. 

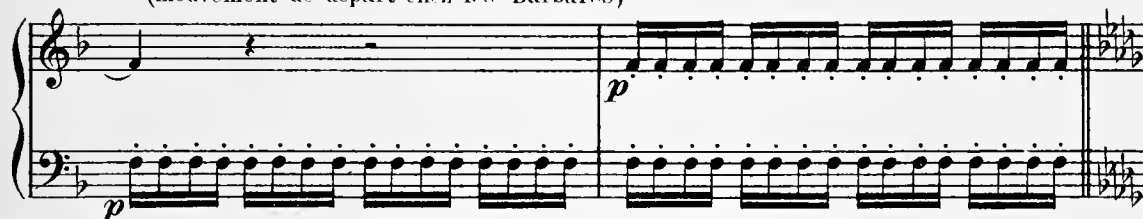
-part I



(autres Trompes plus éloignées)

(Trompes sur le théâtre)

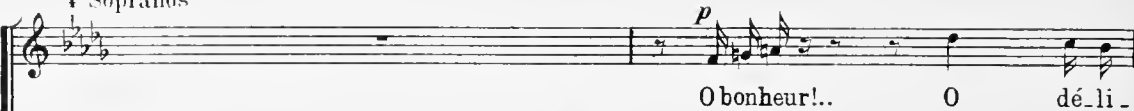
(mouvement de départ chez les Barbares)





sempre *p* e staccato

4 Sopranos



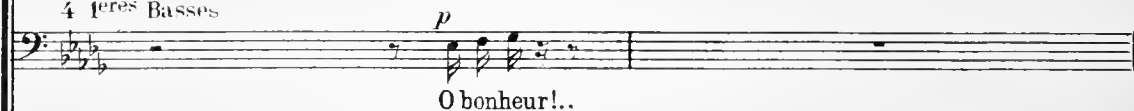
4 Contraltos



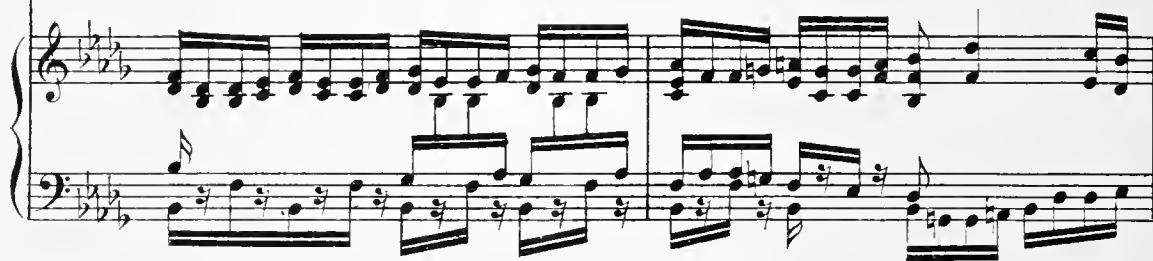
4 Ténors



4 1ères Basses



4 2des Basses



-vran-ce!

-vran-ce!

un Habitant seul (Ténor)

Il a rai-

un Habitant seul (2^{de} Basse)

On ose à peine y croire après tant de souffran - ce.



- son! Et pour moi je n'y croirai guère Tant qu'on ne verra pas leurs chariots de

guer-re Disparaître à l'horizon.

4 1^{ères} Basses

4 2^{des} Basses

p On va donc rou-vrir les ca

4 Sopranos

p D'eau lus-trale ——— arroser la mai-

p Du sol exhumer les casset-tes,

-chet-tes.

- son!

(Trompes sur le théâtre)

f

largement

LE VEILLEUR (s'avançant au milieu des groupes.) *f*

N'ou - bli - ons

mf *p*

And.

1^e
V.

pas les sacri - fi - ces Que nous devons aux immor -

1^e
V.
-tels! Di - vi - ni -

1^e
V.
-tés li_bé-ra-tri - ces, Le sang des

1^e
V.
bœufs et des gé-nis - ses Va

1^e
V.
ruis - se - ler sur vos — au -

le
V.

-tels.

Sopranos

Contraltos

Ténors

Basses

p

Di-vi-ni-tés li-bé-ra-tri-ces, Le sang des bœufs et des gé-

p

Di-vi-ni-tés li-bé-ra-tri-ces, Le sang des bœufs et des gé-

p

Di-vi-ni-tés li-bé-ra-tri-ces, Le sang des bœufs et des gé-

p

Di-vi-ni-tés li-bé-ra-tri-ces, Le sang des bœufs et des gé-

mf *espress.*

-nis-sés Va ruis-se-ler sur vos au-tels. *dim.* *pp*

-nis-sés Va ruis-se-ler sur vos au-tels. *dim.* *pp*

-nis-sés Va ruis-se-ler sur vos au-tels. *dim.* *pp*

-nis-sés Va ruis-se-ler sur vos au-tels. *dim.* *pp*

dim.

(Départ des Barbares)

p e staccato

(Trompes sur le théâtre)

f

LES HABITANTS

Sopranos *p* Ils par - - tent!

Contraltos *p* Ils par - - tent!

Ténors *p* Ils par - - tent!

Basses *p* Ils par - - tent!

une femme seule (Soprano)

f

Peu - ple de ban-dits! Voyez le butin qu'il empor - te!

SCAURUS

(s'avançant)

f

Argent!

4 Sopranos

Argent! Bijoux! ils ont tout pris!

4 Contraltos

Argent! Bijoux! ils ont tout pris!

s.

bijoux! fem - mes, qu'im - por - te? Votre honneur avait plus de

s. *prix!* On a pil - lé vo - tre demeu - re;
(Trompes au fond)

poco a poco più animato
s. Mais au - cu - ne de vous ne pleu - re Sa fille outragée à ses

poco allegro
s. yeux Ou son fils cap - tif! _____
poco a poco

f
s. Gloire aux Dieux! _____
cre - - scen - - do

CHŒUR

f Gloire aux Dieux! _____

f Gloire aux Dieux! _____

f Gloire aux Dieux! _____

f Gloire aux Dieux! _____

(les Barbares ont disparu)

(Trompes, très loin)

LE VEILLEUR (du haut d'une tour) **Récit.** *f*

Les Germains ont franchi les rem_

pp (una corda)

1^{re} V.
- parts, — des cré - neaux On voit dé - jà — l'armée en - tiè - re

1^{re} V.
Comme un serpent dérouler ses anneaux Dans un nua - ge de poussière

A tempo (modéré sans lenteur)

1^{re} V.
- re!

Gloire aux Dieux! — Gloire aux Dieux!

Gloire aux Dieux! — Gloire aux Dieux!

Gloire aux Dieux! — Gloire aux Dieux!

Gloire aux Dieux! — Gloire aux Dieux!

A tempo (modéré sans lenteur)

SCAURUS

mf dolce

Di - vi - ni - tés li-bé-ra-tri - ces,

Le sang des bœufs et des gé-nis - ses

Va ruis - se - ler sur

vos au - tels.

Ténors *dolce espress.* Di -

Basses *dolce espress.* Di - vi - ni - tés li-bé-ra-tri -

pp *p*

Sopranos

dolce espress.

Le sang des

Contraltos *dolce espress.*

Le sang des bœufs et des gé-nis -

-vi - ni - tés libé-ra-tri - ces, Le sang des bœufs, des

-ces, Le sang des bœufs et des gé - nis - ses Va ruisse -

*cresc.***Allegro molto***mf*

bœufs et des gé-nis - ses Va ruis-se - ler sur vos au - tels.

cresc. *mf*

-ses Va ——— ruisse - ler, Va ruis-se - ler sur vos au - tels.

cresc. *mf*

bœufs et des gé-nis - ses Va ruis-se - ler sur vos au - tels.

cresc. *mf*

-ler sur vos au - tels, Va ruis-se - ler sur vos au - tels.

Allegro molto*f*

LE VEILLEUR (sur une terrasse)

f

C'est A - pol - lon qui les

p

le
V. met en dé - rou - te! Il dé -

le
V. - co - che sur eux, de la cé - les - te voù - te,

le
V. Les pre - miers ray - ons du ma - tin,

1e V.
Flè - ches d'or du car - quois di - vin!

p

1e V.
Vè - tu de

f subito

p

1e V.
pourpre o - ri - en - ta - le, Le dieu du jour à son ré -

f

p

1e V.
- veil Chasse au loin la hor - de bru - ta - le Qui

f

p

f

1^e
V.

vient du pa - ys — sans so - leil!

Sopranos

Contraltos

Ténors

Basses

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

Vè - tu — de pourpre o-ri-en -

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu — du jour à son ré - veil

Chasse au loin la hor-de bru-ta-le Qui

Chasse au loin la hor-de bru-ta-le Qui

Chasse au loin la hor-de bru-ta-le Qui

Chasse au loin la hor-de bru-ta-le Qui

vient du pa-ys sans so-leil! _____

vient du pa-ys sans so-leil! _____

vient du pa-ys sans so-leil! _____

vient du pa-ys sans so-leil! _____

SCAURUS

f

Ban - nis la crai - te de ton cœur!

dim. *p* *f*

s.

Don - ne li - bre cours à ta joi -

dim. *f*

s.

- e Peu - - ple, de - puis hi -

dim. *p*

s.

- er en proie A la tris - tesse,

S. *à la ter - reur!*

S. *Et par les jeux, les*

S. *cris et les chants et la dan se*

Ossia *rall.*
jour de dé - li - vran -

S. *Fê - te ce jour de dé - li - vran -*
rall.

a tempo

5. 

- ce!

Sopranos

ff C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

Contraltos

ff C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

Ténors

ff C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

Basses

ff C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

a tempo




son ré - veil! _____



son ré - veil! _____



son ré - veil! _____



son ré - veil! _____



(On voit sortir de l'ave des rues en pente, précédés d'une foule qui court en descendant rapidement, des joueurs et des joueuses de flûte, se balançant sur un pied.)

Poco allegro

PRIMA

f in modo lidico

SECOND A

Poco allegro

f

1

2

1

2

1

2

First system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing two parts. The upper part has a treble clef and the lower part has a bass clef. Both parts feature rapid sixteenth-note passages with accents. Staff 2 is a grand staff with a treble and bass clef, containing two parts. The upper part has a treble clef and the lower part has a bass clef. Both parts feature dotted half notes.

1

2

sempre f

Second system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing two parts. The upper part has a treble clef and the lower part has a bass clef. Both parts feature rapid sixteenth-note passages with accents. Staff 2 is a grand staff with a treble and bass clef, containing two parts. The upper part has a treble clef and the lower part has a bass clef. Both parts feature dotted half notes. The instruction *sempre f* is written above the staff.

1

2

Third system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble and bass clef, containing two parts. The upper part has a treble clef and the lower part has a bass clef. Both parts feature rapid sixteenth-note passages with accents. Staff 2 is a grand staff with a treble and bass clef, containing two parts. The upper part has a treble clef and the lower part has a bass clef. Both parts feature dotted half notes.

1

2

1

2

1

2

rit.

This musical score is for a piano and violin duo, spanning measures 1 through 8. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into three systems, each with a grand staff for the piano (labeled '2') and a single staff for the violin (labeled '1').

System 1 (Measures 1-4): The piano part features a steady eighth-note accompaniment in both hands. The violin part has a melodic line with eighth-note patterns. Measure 4 includes a fermata over the final note.

System 2 (Measures 5-7): The piano part continues with the eighth-note accompaniment. The violin part introduces sixteenth-note runs in measures 5 and 6, and a more complex melodic figure in measure 7. Measure 7 also features a fermata.

System 3 (Measures 8): This system contains measure 8, which continues the patterns established in the previous measures. The piano part maintains its accompaniment, while the violin part concludes with a melodic phrase.

Throughout the score, various musical notations are used, including slurs, accents, and fermatas, to guide the performer's interpretation.

8

System 1: Treble and Bass staves. Treble staff (1) has a melodic line with eighth notes and slurs. Bass staff (2) has a rhythmic accompaniment with eighth notes and slurs. A dashed line with the number 8 is above the treble staff.

8

System 2: Treble and Bass staves. Treble staff (1) has a melodic line with eighth notes and slurs. Bass staff (2) has a rhythmic accompaniment with eighth notes and slurs. A dashed line with the number 8 is above the treble staff.

8

System 3: Treble and Bass staves. Treble staff (1) has a melodic line with eighth notes and slurs. Bass staff (2) has a rhythmic accompaniment with eighth notes and slurs. A dashed line with the number 8 is above the treble staff. The system ends with a double bar line and a key signature change to B-flat major (two flats).

(Entrée des sacrificateurs et de tout le cortège du sacrifice qui pénètre dans le Temple.)

Andantino

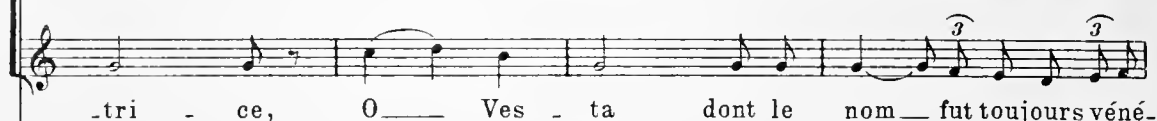
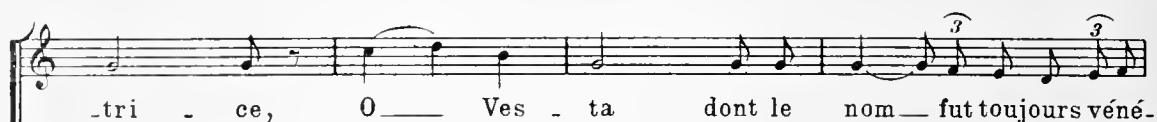
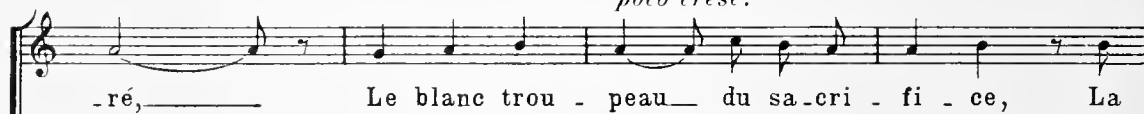
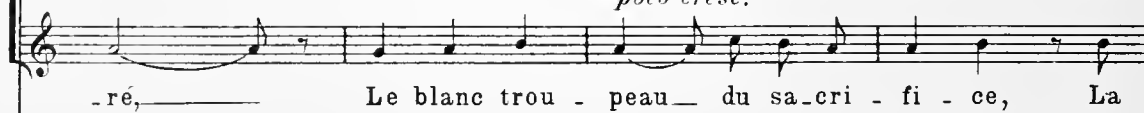
Sopranos

p dolce e cantabile

Contraltos

p dolce e cantabile

Andantino

*poco cresc.**poco cresc.**poco cresc.*

mf *3* *3* *3* *3*

bi - che, les a - gneaux que le couteau sa - cré Frappera sur l'au - tel pa -

mf *3* *3* *3* *3*

bi - che, les a - gneaux que le couteau sa - cré Frappera sur l'au - tel pa -

mf

dim. *p*

-ré — de fleurs é - clo - ses, Mélang le sang ver - meil — à la

dim. *p*

-ré — de fleurs é - clo - ses, Mélang le sang ver - meil — à la

dim. *p*

pour - pre des ro - ses.

pour - pre des ro - ses.

rit.

dim.

1^{er} Air de Ballet

Allegretto

PRIMA

Musical notation for the PRIMA part of the first system. It consists of two staves in 3/8 time, key of B-flat major. The first staff has a treble clef and the second has an alto clef. The first staff begins with a *mf* dynamic and a half note, followed by a *p* dynamic and a half note. The second staff begins with a half note and a quarter note. The system ends with a repeat sign and a final measure.

Allegretto

SECONDA

Musical notation for the SECONDA part of the first system. It consists of two staves in 3/8 time, key of B-flat major. The first staff has a bass clef and the second has a bass clef. The first staff begins with a *mf* dynamic and a half note, followed by a *p* dynamic and a half note. The second staff begins with a half note and a quarter note. The system ends with a repeat sign and a final measure.

Musical notation for the first system of the second system. It consists of two staves in 3/8 time, key of B-flat major. The first staff has a treble clef and the second has an alto clef. The first staff begins with a half note and a quarter note, followed by a half note and a quarter note. The second staff begins with a half note and a quarter note, followed by a half note and a quarter note. The system ends with a repeat sign and a final measure.

Musical notation for the second system of the second system. It consists of two staves in 3/8 time, key of B-flat major. The first staff has a treble clef and the second has an alto clef. The first staff begins with a half note and a quarter note, followed by a half note and a quarter note. The second staff begins with a half note and a quarter note, followed by a half note and a quarter note. The system ends with a repeat sign and a final measure.

1

2

1^a

First system of music, measures 1-5. The right hand (RH) plays a series of chords and eighth notes, while the left hand (LH) plays a steady eighth-note accompaniment. Measure 5 has a first ending bracket labeled "1^a".

1

2

2^a

f *p*

f *p*

Second system of music, measures 6-10. The right hand (RH) has a first ending bracket labeled "2^a" over measures 6-7. Dynamics *f* and *p* are marked. The left hand (LH) also has a first ending bracket labeled "2^a" over measures 6-7 and dynamics *f* and *p* are marked.

1

2

f

Third system of music, measures 11-15. The right hand (RH) has a first ending bracket over measures 11-12. Dynamics *f* is marked. The left hand (LH) has a first ending bracket over measures 14-15 and dynamics *f* is marked.

1

p

cresc.

2

p

cresc.

1

f

2

f

1

*espress.
sempre f*

2

sempre f

1

2

System 1, measures 1-5. The score is in B-flat major (two flats). The first staff (labeled 1) has a treble clef and contains melodic lines with accents and slurs. The second staff (labeled 2) has a bass clef and contains a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

1

2

System 2, measures 6-10. The first staff (labeled 1) continues the melodic line with various intervals and slurs. The second staff (labeled 2) continues the eighth-note accompaniment. The key signature remains two flats.

1

2

f

sempre f

System 3, measures 11-15. The first staff (labeled 1) has rests for the first three measures, followed by a melodic phrase starting in measure 11. A dynamic marking of *f* (forte) appears in measure 12. The second staff (labeled 2) continues the eighth-note accompaniment. In measure 13, the instruction *sempre f* is written above the staff. The key signature remains two flats.

8-----

1

2

8-----

1

2

Più mosso

1

p

2

p

mf

1

2

First system of a musical score. The upper staff (labeled 1) is in treble clef with a key signature of three sharps (F#, C#, G#) and contains whole rests. The lower staff (labeled 2) is in bass clef with the same key signature and contains a continuous eighth-note accompaniment. The system consists of five measures.

1

2

espress.

p

Second system of the musical score. The upper staff (labeled 1) has whole rests in the first two measures, followed by a melodic line starting in the third measure, marked with the instruction *espress.* The lower staff (labeled 2) continues the eighth-note accompaniment, marked with the instruction *p* (piano) in the third measure. The system consists of five measures.

1

2

Third system of the musical score. The upper staff (labeled 1) features a melodic line with eighth-note patterns and slurs. The lower staff (labeled 2) continues the eighth-note accompaniment. The system consists of five measures.

1

2

mf

Measures 1-5 of the first system. Part 1 (treble clef) has rests. Part 2 (bass clef) plays a rhythmic pattern of eighth notes. Part 3 (bass clef) has rests. Part 4 (bass clef) plays a melodic line with accents and slurs.

1

2

mf

p

Measures 6-10 of the second system. Part 1 (treble clef) has rests. Part 2 (bass clef) plays a rhythmic pattern of eighth notes. Part 3 (bass clef) has rests. Part 4 (bass clef) plays a melodic line with accents and slurs.

1

2

p

Measures 11-15 of the third system. Part 1 (treble clef) has rests. Part 2 (bass clef) plays a rhythmic pattern of eighth notes. Part 3 (bass clef) has rests. Part 4 (bass clef) plays a melodic line with accents and slurs.

1

2

1

2

cresc.

cresc.

1

2

f

f

1

dim.

2

dim.

The first system of musical notation consists of two staves. The upper staff is for the violin, marked with a '1' and a treble clef, and the lower staff is for the piano, marked with a '2' and a grand staff (treble and bass clefs). Both staves are in the key of D major (two sharps). The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The violin part has a melodic line with some rests. A 'dim.' (diminuendo) marking is present in the middle of the system, spanning across both staves.

1

p

2

p

The second system of musical notation continues the piece. The piano part maintains its eighth-note accompaniment. The violin part has a melodic line with some rests. A 'p' (piano) marking is present in the middle of the system, spanning across both staves.

1

mf

p

2

mf

p

The third system of musical notation continues the piece. The piano part maintains its eighth-note accompaniment. The violin part has a melodic line with some rests. A 'mf' (mezzo-forte) marking is present in the middle of the system, spanning across both staves. A 'p' (piano) marking is also present in the middle of the system, spanning across both staves.

1

2

1

2

1

2

poco a poco cresc.

First system of musical notation. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). It contains a melody with a first ending bracket and a second ending bracket. Staff 2 is a grand staff (treble and bass clefs) with a key signature of three sharps. It contains a melody with a first ending bracket and a second ending bracket.

Second system of musical notation. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). It contains a melody with a first ending bracket and a second ending bracket. Staff 2 is a grand staff (treble and bass clefs) with a key signature of three sharps. It contains a melody with a first ending bracket and a second ending bracket.

Third system of musical notation. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). It contains a melody with a first ending bracket and a second ending bracket. Staff 2 is a grand staff (treble and bass clefs) with a key signature of three sharps. It contains a melody with a first ending bracket and a second ending bracket.

1

2

1

2

f cantabile

1

2

8

1

rinf

2

rinf

1

dim. *mf*

2

dim. *mf*

cantabile

1

dim.

2

Detailed description: This page contains a musical score for piano and violin, measures 8 through 12. The key signature is three sharps (F#, C#, G#). The score is organized into three systems. The first system (measures 8-9) features a violin part with a melodic line and a piano part with a rhythmic accompaniment. The second system (measures 10-11) includes dynamic markings of *dim.* and *mf* for both parts, and the tempo marking *cantabile* appears at the end of the system. The third system (measures 12-13) continues the melodic and rhythmic themes, with a *dim.* marking in the violin part. The piano part in the final system has rests in measures 12 and 13.

1

2

p

Measures 1-5. The right hand (RH) plays a half note G4, followed by a quarter note A4, and then rests. The left hand (LH) plays a continuous eighth-note pattern. The RH has a fermata over the final measure. The LH has a 'p' (piano) dynamic marking in the second measure.

1

2

Measures 6-10. The right hand (RH) continues with half notes G4, A4, B4, and C5. The left hand (LH) continues with eighth-note patterns. The RH has a fermata over the final measure. The LH has a 'p' (piano) dynamic marking in the second measure.

1

2

Measures 11-15. The right hand (RH) continues with half notes G4, A4, B4, and C5. The left hand (LH) continues with eighth-note patterns. The RH has a fermata over the final measure. The LH has a 'p' (piano) dynamic marking in the second measure.

All^o non troppo

1

giocoso

All^o non troppo

2

p

1

2

1

poco cresc.

2

poco cresc.

1

più cresc.

2

più cresc.

1

mf

f

2

mf

1

2

f

p

1

2

mf

1

2

p cresc. espress.

p

cresc.

8

1

piu f

2

piu f

8

8

1

2

8

1

2

rinf.

f

dim.

dim.

Detailed description: This is a musical score for piano, spanning measures 1 through 12. The score is written for two hands, labeled 1 (right) and 2 (left). The key signature has one flat (B-flat). The first system (measures 1-6) features a rhythmic pattern of eighth and sixteenth notes with accents. The second system (measures 7-12) includes dynamic markings: *rinf.* (rinf.) in measures 9 and 10, *f* (forte) in measure 11, and *dim.* (diminuendo) in measures 12 and 13. The notation includes various note values, rests, and articulation marks.

1

mf

p

2

p

1

cresc.

2

cresc.

1

f

2

f

2^{ème} Air de Ballet

Allegro non troppo

1

Allegro non troppo

2

1

System 1, measures 1-3. The score is in A major (three sharps) and 2/4 time. The first staff (treble clef) has a whole rest in measure 1, followed by eighth-note runs in measures 2 and 3. The second staff (treble clef) has eighth-note runs in measure 1 and a whole rest in measures 2 and 3. The third staff (treble clef) has eighth-note chords in measure 1 and eighth-note runs in measures 2 and 3. The fourth staff (bass clef) has eighth-note runs in measures 1, 2, and 3.

1

System 2, measures 4-6. The first staff (treble clef) has eighth-note runs in measures 4 and 5, followed by a whole rest in measure 6. The second staff (treble clef) has a whole rest in measure 4, followed by eighth-note runs in measures 5 and 6, marked with a forte (*f*) dynamic. The third staff (treble clef) has eighth-note chords in measures 4 and 5, followed by eighth-note runs in measure 6, marked with a forte (*f*) dynamic. The fourth staff (bass clef) has eighth-note runs in measures 4, 5, and 6, marked with a forte (*f*) dynamic in measure 6.

1

System 3, measures 7-10. The first staff (treble clef) has a whole rest in measure 7, followed by eighth-note runs in measures 8 and 9, and a half-note run in measure 10, marked with a mezzo-forte (*mf*) dynamic. The second staff (treble clef) has eighth-note runs in measures 7, 8, and 9, followed by a half-note run in measure 10, marked with a mezzo-forte (*mf*) dynamic. The third staff (treble clef) has eighth-note runs in measures 7, 8, and 9, followed by a half-note run in measure 10, marked with a mezzo-forte (*mf*) dynamic. The fourth staff (bass clef) has a whole rest in measure 7, followed by eighth-note runs in measures 8 and 9, and a half-note run in measure 10, marked with a mezzo-forte (*mf*) dynamic.

1

2

The first system of musical notation consists of two staves. The upper staff (labeled '1') is in treble clef with a key signature of three sharps (F#, C#, G#). It contains three measures of music: the first measure has a series of eighth notes ascending and then descending; the second measure has a half note followed by a quarter note; the third measure has a series of eighth notes ascending. The lower staff (labeled '2') is in bass clef with the same key signature. It contains three measures: the first measure has a half note followed by a quarter note; the second measure has a half note followed by a quarter note; the third measure has a half note followed by a quarter note.

1

2

The second system of musical notation consists of two staves. The upper staff (labeled '1') is in treble clef with a key signature of three sharps. It contains three measures: the first measure has a half note with a trill (tr) above it; the second measure has a half note with a trill (tr) above it; the third measure has a half note with a trill (tr) above it. The lower staff (labeled '2') is in bass clef with the same key signature. It contains three measures of music: the first measure has a series of eighth notes ascending and then descending; the second measure has a series of eighth notes ascending and then descending; the third measure has a series of eighth notes ascending and then descending.

1

2

The third system of musical notation consists of two staves. The upper staff (labeled '1') is in treble clef with a key signature of three sharps. It contains three measures: the first measure has a half note with a trill (tr) above it; the second measure has a half note with a trill (tr) above it; the third measure has a half note with a trill (tr) above it. The lower staff (labeled '2') is in bass clef with the same key signature. It contains three measures: the first measure has a series of eighth notes ascending and then descending; the second measure has a series of eighth notes ascending and then descending; the third measure has a series of eighth notes ascending and then descending. The first measure of the lower staff has a forte (f) dynamic marking.

espress.

sempre f

mf

dim.

dim.

p

p

1

p (croisez)

2

mf (croisez)

The first system of musical notation consists of two staves. The upper staff (treble clef) begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes, marked with a slur and an accent (>). The lower staff (bass clef) begins with a mezzo-forte (*mf*) dynamic and contains a more active melodic line with eighth and sixteenth notes, also marked with a slur and an accent (>). Both staves have the instruction "(croisez)" written above them. The system spans four measures.

1

mf

2

p

The second system of musical notation continues the piece. The upper staff (treble clef) features a melodic line with a crescendo hairpin and a mezzo-forte (*mf*) dynamic. The lower staff (bass clef) features a melodic line with a decrescendo hairpin and a piano (*p*) dynamic. Both staves have slurs and accents (>) over certain notes. The system spans four measures.

1

2

The third system of musical notation continues the piece. The upper staff (treble clef) features a melodic line with a decrescendo hairpin. The lower staff (bass clef) features a melodic line with a decrescendo hairpin. Both staves have slurs and accents (>) over certain notes. The system spans four measures.

1

p

2

p

This system contains the first four measures of the piece. The violin part (labeled 1) begins with a whole rest, followed by a melodic line starting on G4, featuring a triplet of eighth notes and a dynamic marking of *p*. The piano part (labeled 2) starts with a whole rest, followed by a rhythmic accompaniment of eighth notes, also marked *p*. The key signature has one sharp (F#).

1

mf

2

mf

This system contains measures 5 through 8. The violin part (1) continues its melodic line, marked *mf*, with a crescendo hairpin. The piano part (2) maintains its eighth-note accompaniment, also marked *mf*, with a crescendo hairpin. The key signature remains one sharp.

1

f

2

f

This system contains measures 9 through 12. The violin part (1) features a more active melodic line, marked *f*. The piano part (2) continues with its accompaniment, marked *f*, with a crescendo hairpin. The key signature changes to two sharps (F# and C#) in the final measure.

First system of musical notation, measures 1-4. The system consists of two staves, labeled 1 and 2. Staff 1 (treble clef) contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. Staff 2 (bass clef) contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. The system consists of two staves, labeled 1 and 2. Staff 1 (treble clef) contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. Staff 2 (bass clef) contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The key signature has one sharp (F#). The first measure of staff 1 is marked *mf*. The first measure of staff 2 is marked *mf*. The second measure of staff 1 is marked *(croisez)*. The second measure of staff 2 is marked *dim.*

Third system of musical notation, measures 9-12. The system consists of two staves, labeled 1 and 2. Staff 1 (treble clef) contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. Staff 2 (bass clef) contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The key signature has one sharp (F#). The first measure of staff 1 is marked *p*. The first measure of staff 2 is marked *p*. The second measure of staff 1 is marked *p*. The second measure of staff 2 is marked *p*.

1

System 1: Treble and Bass staves. Treble staff has a melodic line with eighth notes and rests. Bass staff has a rhythmic accompaniment with eighth notes and chords. The key signature is three sharps (F#, C#, G#).

8

1

System 2: Treble and Bass staves. Treble staff has a melodic line with eighth notes and rests. Bass staff has a rhythmic accompaniment with eighth notes and chords. The key signature is three sharps (F#, C#, G#).

8

1

System 3: Treble and Bass staves. Treble staff has a melodic line with eighth notes and rests. Bass staff has a rhythmic accompaniment with eighth notes and chords. The key signature is three sharps (F#, C#, G#).

1

2

p

1

2

mf

m.d.

1

2

f

tr.

8 *tr*

1 *dim.* *tr* *p espress.*

2 *dim.* *p* *m.d.* *espress.*

1

2 *m.g.* *3*

1

2

Detailed description: This is a musical score for piano and violin, spanning measures 1 to 4. The key signature is three sharps (F#, C#, G#). The score is divided into two systems, each with a violin part (labeled 1) and a piano part (labeled 2). In the first system, the violin part begins with a trill (tr) and a dynamic marking of *dim.* (diminuendo), followed by *p espress.* (piano, expressive). The piano part also starts with *dim.*, then *p* (piano), and *m.d.* (moderato). The second system continues the melodic and harmonic development, with the piano part featuring a triplet (3) and a marking *m.g.* (meno grando). The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.

1

2

This system contains measures 1 through 4 of the piece. It features two staves, labeled 1 and 2. Both staves are in the key of D major (indicated by two sharps). Staff 1 begins with a treble clef and contains eighth-note runs in measures 1 and 3, with a trill (tr) in measure 2. Staff 2 begins with a bass clef and contains eighth-note runs in measures 1 and 3, with a trill (tr) in measure 2. The system concludes with a double bar line in measure 4.

1

2

This system contains measures 5 through 7. Staff 1 has a treble clef and includes a piano (p) dynamic marking and a trill (tr) in measure 6, followed by a crescendo (cresc.) in measure 7. Staff 2 has a bass clef and includes a piano (p) dynamic marking in measure 6, followed by a crescendo (cresc.) in measure 7. The system concludes with a double bar line in measure 7.

8

1

2

This system contains measures 8 through 10. A dashed line with the number 8 above it indicates the start of the system. Staff 1 has a treble clef and features a forte (f) dynamic marking in measure 9. Staff 2 has a bass clef and also features a forte (f) dynamic marking in measure 9. The system concludes with a double bar line in measure 10.

(Le Grand Sacrificateur sort du Temple, suivi du Cortège du Sacrifice.)

Maestoso

LE G^d SACRIFICATEUR

f Les pré - sa - ges sont heu - reux!

Sopranos

ff E_vohé! —

Contraltos

ff E_vohé! —

Ténors

ff E_vohé! —

Basses

ff E_vohé! —

— Les présa_gessont heureux! — Gloire — aux Dieux! —

— Les présa_gessont heureux! — Gloire — aux Dieux! —

— Les présa_gessont heureux! — Gloire — aux Dieux! —

— Les présa_gessont heureux! — Gloire — aux Dieux! —

— Les présa_gessont heureux! — Gloire — aux Dieux! —

(La danse reprend: elle se déroule sur la scène, monte par une rue, descend par l'autre, la foule s'y associe; tous dansent avec un mouvement de plus en plus rapide jusqu'à l'apparition de Floria et des Vestales.)

Allegro animato

8-----

1

2

f

Allegro animato

8va bassa

rition de Floria et des Vestales.)

1

2

f

mf

8-----

1

2

8-----

1

2

f

8

This system contains five measures of music. The upper staff (labeled 1) has a treble clef and a key signature of one sharp (F#). It contains whole rests for the first four measures and a half note in the fifth measure. The lower staff (labeled 2) has a bass clef and a key signature of one sharp (F#). It contains a half note in the first measure, followed by eighth-note patterns in measures 2-4, and a half note in the fifth measure. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff. A dashed line with the number 8 is positioned below the lower staff.

1

2

mf

8

This system contains five measures of music. The upper staff (labeled 1) has a treble clef and a key signature of one sharp (F#). It contains a half note in the first measure, a half note in the second measure, a half note in the third measure, and a half note in the fourth measure, with a slur over the first four measures. The fifth measure contains a half note. The lower staff (labeled 2) has a bass clef and a key signature of one sharp (F#). It contains eighth-note patterns in measures 1-4 and a half note in the fifth measure. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the lower staff. A dashed line with the number 8 is positioned below the lower staff.

1

2

f

8

This system contains five measures of music. The upper staff (labeled 1) has a treble clef and a key signature of one sharp (F#). It contains a half note in the first measure, a half note in the second measure, a half note in the third measure, and a half note in the fourth measure, with a slur over the first four measures. The fifth measure contains a half note. The lower staff (labeled 2) has a bass clef and a key signature of one sharp (F#). It contains eighth-note patterns in measures 1-4 and a half note in the fifth measure. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff. A dashed line with the number 8 is positioned below the lower staff.



First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the final two measures, marked *sempre f*. The lower staff (bass clef) contains a rhythmic accompaniment marked *mf*. A dashed line with the number 8 is positioned below the lower staff.



Second system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures and a trill (tr) in the final measure. The lower staff (bass clef) contains a rhythmic accompaniment. A dashed line with the number 8 is positioned below the lower staff.



Third system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first three measures. The lower staff (bass clef) contains a rhythmic accompaniment. A dashed line with the number 8 is positioned below the lower staff.

1

2

8

1

2

8

1

2

8

1

2

8

First system of a musical score. The upper staff (labeled 1) is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of F#4 and A4, marked with an accent (^) and a '2' above it. The lower staff (labeled 2) is in bass clef with a key signature of one sharp (F#). It contains a continuous eighth-note accompaniment. A long slur spans the end of the system, leading to a rapid ascending scale in the upper staff, marked with a forte 'f' dynamic.

1

2

8

sempre f

Second system of the musical score. The upper staff (labeled 1) continues the melody from the first system, marked with an accent (^) and a '2' above it. The lower staff (labeled 2) continues the eighth-note accompaniment. The instruction *sempre f* (always forte) is written above the upper staff. A slur covers the final measures of the system.

1

2

8

Third system of the musical score. The upper staff (labeled 1) features a more active melody with eighth and sixteenth notes. The lower staff (labeled 2) continues the eighth-note accompaniment. The system concludes with a final measure in both staves.

1

2

8

First system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. Staff 2 is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. A dashed line with the number 8 is positioned below the staves.

1

2

8

cresc.

Second system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a triplet of eighth notes. Staff 2 is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. A dashed line with the number 8 is positioned below the staves. The word "cresc." is written above the staff.

1

2

8

Third system of a musical score. It consists of two staves, labeled 1 and 2. Staff 1 is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a triplet of eighth notes. Staff 2 is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. A dashed line with the number 8 is positioned below the staves.

1

2

f

This system contains measures 1 through 4 of the piece. It features a grand staff with two treble staves (labeled 1) and two bass staves (labeled 2). The key signature is one sharp (F#). The first two staves have a continuous sixteenth-note arpeggiated texture. The bass staves have a more melodic line with eighth and sixteenth notes. A forte (*f*) dynamic marking is present in the first measure of the bass staves.

1

2

This system contains measures 5 through 8. The notation continues with the same instrumental textures as the first system. The system concludes with a double bar line and repeat signs. To the right of the staves, the time signature changes to 6/8 for the first two staves and 2/4 for the last two staves.

1

2

This system contains measures 9 through 12. The first two staves (labeled 1) are in 6/8 time, while the last two staves (labeled 2) are in 2/4 time. The musical textures continue, with the first two staves maintaining a rhythmic pattern and the bass staves providing a harmonic and melodic foundation.

1

2

This system contains measures 1 through 5 of the piece. It features two staves for the right hand (labeled 1) and two for the left hand (labeled 2). The right hand staves are in treble clef with a key signature of one sharp (F#). The left hand staves are in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures containing rests. The first measure of the right hand has a fermata over the final note.

1

2

This system contains measures 6 through 10. The notation continues with similar rhythmic patterns. The right hand staves show more complex sixteenth-note passages, while the left hand staves provide a steady accompaniment. The system concludes with a fermata over the final note of the right hand.

1

2

This system contains measures 11 through 15, which is the final system on this page. It follows the same instrumental and key signature conventions. The right hand part features a series of sixteenth-note runs. The left hand part continues with a consistent rhythmic accompaniment. The system ends with a double bar line and repeat signs on both staves.

1

2

Detailed description: This system contains the first four measures of the piece. The upper staff (labeled '1') is in treble clef with a key signature of one sharp (F#). It features a melody of eighth and sixteenth notes. The lower staff (labeled '2') is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It provides a harmonic accompaniment with eighth and sixteenth notes.

1

2

Detailed description: This system contains measures 5 through 8. The notation continues from the first system. At the end of measure 8, there is a double bar line followed by a 2/4 time signature change, which applies to the subsequent system.

1

2

Detailed description: This system contains measures 9 through 12. The upper staff continues its melodic line. The lower staff, now in 2/4 time, features a more complex accompaniment with chords and moving lines. The system concludes with a double bar line.

1

2

This system contains measures 1 through 4 of the piece. It features two staves, labeled 1 and 2. Staff 1 consists of two treble clefs with a key signature of one sharp (F#). The upper staff has a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. Staff 2 consists of two bass clefs with the same key signature. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a steady eighth-note accompaniment. Measure 4 ends with a double bar line and a repeat sign.

1

2

This system contains measures 5 through 8. The notation continues on the same two-staff system. In measure 5, the upper staff of system 2 has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. In measure 6, the upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. In measure 7, the upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. In measure 8, the upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. Measure 8 ends with a double bar line and a repeat sign.

1

2

This system contains measures 9 through 12. The notation continues on the same two-staff system. In measure 9, the upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. In measure 10, the upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. In measure 11, the upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. In measure 12, the upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. Measure 12 ends with a double bar line and a repeat sign.

1

2

The first system of musical notation consists of five measures. The upper staff (labeled '1') is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The lower staff (labeled '2') is in bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes. The system concludes with a repeat sign.

8

1

2

The second system of musical notation consists of five measures, starting with a measure rest labeled '8'. The upper staff (labeled '1') is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The lower staff (labeled '2') is in bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes. The system concludes with a repeat sign.

8

1

2

sempre più f

The third system of musical notation consists of four measures. The upper staff (labeled '1') is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody of eighth and sixteenth notes. The lower staff (labeled '2') is in bass clef with a key signature of three sharps (F#, C#, G#). It contains a bass line with eighth and sixteenth notes. The system concludes with a repeat sign. The instruction *sempre più f* is written above the first measure of the upper staff.

8

1

2

This system contains the first four measures of a musical piece. It features a grand staff with two treble staves (labeled 1 and 2) and two bass staves. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble staves consists of eighth and sixteenth notes, while the bass staves play a steady eighth-note accompaniment. A dashed line with the number '8' is positioned above the first measure.

8

1

2

This system contains the next four measures of the musical piece, continuing the same notation and structure as the first system. A dashed line with the number '8' is positioned above the first measure.

8

1

2

8

This system contains the final four measures of the musical piece. It follows the same notation and structure as the previous systems. A dashed line with the number '8' is positioned above the first measure, and another dashed line with the number '8' is positioned below the last measure. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

8

1

ff

2

ff

8--1

1

2

de plus en plus animé jusqu'à la fin

1

2

de plus en plus animé jusqu'à la fin

1

2

1

2

1

2

8

1

2

This system contains the first six measures of a musical piece. It features two grand staves, labeled 1 and 2. Each grand staff consists of a treble and a bass clef. The key signature has one sharp (F#). The music is composed of dense, blocky chords, with many notes beamed together. A dashed line with the number 8 is positioned above the first measure of the first grand staff.

8

1

2

This system contains measures 7 through 12. The notation continues with dense chords. In measures 10, 11, and 12, the right-hand part of the first grand staff (treble clef) includes some notes with stems pointing downwards, possibly indicating a specific articulation or a change in voicing. A dashed line with the number 8 is positioned above the first measure of the first grand staff.

8

1

2

This system contains measures 13 through 18. Measures 13-17 feature a more active melodic line in the right-hand part of the first grand staff, with eighth and sixteenth notes. The chords in the left-hand part and the second grand staff remain relatively static. In measure 18, there is a key signature change to two sharps (F# and C#). A dashed line with the number 8 is positioned above the first measure of the first grand staff.

Scène II. — Les précédents, FLORIA, LIVIE, les Vestales, paraissent sur le seuil du temple.

Andante

p

Ped.

LES VESTALES

p

C'est Flori - a! Ja -

p *dim.* *pp*

Ped.

- mais on ne la vit plus bel - - le! D'où lui vient ce front ra - di -

p *pp*

- eux Et cet - te flam - - me dans les yeux?

p *pp*

A quel dieu nou - veau sourit-el - - - le?

Red.

LES VESTALES

p Sa-lut! Prê - tres - - - se de Ves -

CHOEUR

Sop. *p* Sa-lut! Prê - tres - - - se de Ves -

TOUTES LES FEMMES *p* Sa-lut! Prê - tres - - - se de Ves -

Contr. *p* Sa-lut! Prê - tres - - - se de Ves -

Red.

- ta!

- ta!

- ta!

f

Red.

FLORIA (toujours lentement)

Chastes fil - les de la dé - es - se, C'est à

dim. *pp*

F. moi de courber la tête devant vous.

F. J'ai trahi mes ser - ments; Je ne suis plus Prê -

Red. *

(Mouvement général d'indignation.)

F. - tres - se : Et Marco - mir est mon é - poux.

p

Un peu animé

LES VESTALES

mf *f* *3*

Son é-poux! Un barba - re!

Sop. *p* *3* *cresc.*
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Contr. *p* *3* *cresc.*
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Ténors *p* *3* *cresc.*
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Basses *1^{res}* *mf* *3* *TOUTES* *cresc.*
Un bar - ba - re! O Ves-tale in-fi -

Un peu animé

cre *scen* *do*

f *f* *f* *f*

- de - le Qui va sur nous du ciel at-ti-rer le courroux! —

- de - le Qui va sur nous du ciel at-ti-rer le courroux! —

- de - le Qui va sur nous du ciel at-ti-rer le courroux! —

- de - le Qui va sur nous du ciel at-ti-rer le courroux! —

f

Red. *Red.*

LES VESTALES

ff Hon - - - te sur elle! Hon - te sur

ff Hon - - - te sur elle! Hon - te sur

ff Hon - - - te sur elle! Hon - te sur

ff Hon - - - te sur elle! Hon - - - te sur nous!

ff Hon - - - te sur elle! Hon - - - te sur nous!

SCAURUS

Plus animé (All^o mod^{to})

In - sen - sés - - - taisez - vous! Elle a tra - hi ses

nous!

nous!

nous!

Plus animé (All^o mod^{to})

*

s. 

vceux pour le salut de tous! C'est pour vous é - par -

s. 

- gner à tous quel-que sup - pli - ce, C'est pour vous con - qué -

s. 

- rir à tous la li - ber - té, _____

s. 

Que la Ves - tale a fait le sa - cri - fi - ce De sa

(à Floria) *f*

S. vir-gi-na - le beau - té. Ro -

cresc.

(solennel)

S. - mai - - - - ne! Que la

f *p*

S. ville é_chappée au mas - sa - cre, Par un cul - te sa-cré, te vé -

p

S. - nère et con - sa - cre Ton nom à l'im-mor-ta-li -

LE VEILLEUR

p Re - çois les actions de

(inclinés devant Floria)

s. - té! *p* Re - çois les actions de

LES VESTALES (agenouillées devant Floria)

p De tes pas nous baisons la tra - - ce.

sf *p*

le V. *cresc.* grâ - - ce Du peu - ple par toi ra - che - té! _____

s. *cresc.* grâ - - ce Du peu - ple par toi ra - che - té! _____

CHŒUR

Ténors *p* *cresc.* Cel - les

Basses *p* *cresc.* Cel - les

poco a

Red. *

LIVIE

f
Cel_les

f
Cel_les

f
Cel_les

Sop. *cresc.* *f*
Cel_les des fem - mes et des mè - res, Cel_les

Contr. *cresc.* *f*
Cel_les des fem - mes et des mè - res, Cel_les

f
des époux et des pè - res, Cel_les

f
des époux et des pè - res,

poco cresc. *f*

f

L.
 de tou - te la Ci - té! _____ Ro - mai - - - ne! Que la

le
 v.
 de tou - te la Ci - té! _____ Ro - mai - - - ne! Que la

s.
 de tou - te la Ci - té! _____ Ro - mai - - - ne! Que la

de tou - te la Ci - té! _____ Ro - mai - - - ne! Que la

de tou - te la Ci - té! _____ Ro - mai - - - ne! Que la

de tou - te la Ci - té! _____ Ro - mai - - - ne! Que la

de tou - te la Ci - té! _____ Ro - mai - - - ne! Que la

Ro - mai - - - ne! Que la

*

ff

L. ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 le V. ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 S. ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -
 ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -

The musical score is written for a choir with five parts: Soprano (L), Alto (le V.), Tenor (S.), and two unlabelled parts. The lyrics are "ville échappée au mas-sa - cre, Par un cul-te sacré te ré - vère et con -". The score includes vocal staves with lyrics and a piano accompaniment at the bottom. The piano part consists of a right-hand melody and a left-hand accompaniment.

LIVIE

Toi? qui pour les sau - ver du plus cruel ou - tra - ge Sans a -

*dim.**p*

Andante

L.

- mour a su - bi la loi de ton vain - queur!

Andante

*pp**Tea*

FLORIA

(comme en extase)

dolce

Sans a - mour!

*m.g.**m.g.**Tea**Tea*

F.

Non! c'est un blas - phè - me! j'ai su -

*m.g.**m.g.**Tea**Tea*

F. *bi la loi de mon cœur*

LIVIE *p*
Que dis-tu?

LE VEILLEUR *p*
Que dis-tu?

SCAURUS *p*
Que dis-tu?

Sop. *p*
Que dis-tu?

Contr. *p*
Que dis-tu?

Ténors *p*
Que dis-tu?

Basses *p*
Que dis-tu?

m.g. *m.g.*

Red. *Red.*

Poco più mosso (Andantino)

F. *Mar-co - - - mir, le no.ble roi qui*

Poco più mosso (Andantino)

m.g. *p*

Red.

*

F. m'ai-me A - lors que les dieux é-taient sourds, Fléchi, vain-cu par mes pri-

F. - è - res, Des vier - ges a sauvé les jours! Et

pp

F. moi, vic-ti-me vo-lon-tai - re, J'ai ra-che-té vos

Red. *

F. biens et vo-tre sang Au prix de mon a - mour

rinf

Red. *Red.*

dim. *f*

F. libre et reconnais_sant! Hon_neur et gloire au hé.

CHOEUR

Sop. *pp* Qu'en_tends - je?

Contr. *pp* Qu'en_tends - je?

Ténors *pp* Qu'en_tends - je?

Basses *pp* Qu'en_tends - je?

pp *f*

Red. *

p

F. - ros tu - té - lai - re! Pour sui_vre mon é - poux

p *m.d.*

Red. *

F. je vais sous d'autres cieux; Sa pa_trie est la mienne et ses

Red. *

F. dieux sont mes dieux; Sa patrie est la mienne, et ses dieux

Red. *

F. — sont mes dieux!

LIVIE *pp*
Pro - di - ge nou - veau! l'a - mour transfi -

LE VEILLEUR *pp*
Pro - di - ge nou - veau! l'a - mour transfi -

SCAURUS *pp*
Pro - di - ge nou - veau! l'a - mour transfi -

Sop *pp*
Pro - di - ge nou - veau! l'a - mour transfi -

Contr *pp*
Pro - di - ge nou - veau! l'a - mour transfi -

Ténors *pp*
Pro - di - ge nou - veau! l'a - mour transfi -

Basses *pp*
Pro - di - ge nou - veau! l'a - mour transfi -

sempre p
m. g.

Red. Red. * Red. Red.

p

L. *-gu-re La vier - ge vouée — à l'au - tel. Pour la ten-dres - se d'un mor-*

p

le V. *-gu-re La vier - - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-*

p

S. *-gu-re La vier - - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-*

p

-gu-re La vier - ge vou-ée à l'au - tel. Pour la ten-dres - se d'un mor-

p

-gu-re La vier - ge vouée — à l'au - tel. Pour la ten-dres - se d'un mor-

p

-gu-re La vier - - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-

p

-gu-re La vier - - ge vou - ée à l'au-tel. Pour la ten-dres - se d'un mor-

*Red. ** *Red. **

[illegible]

Un pen retenu

L. *re!*
 le V. *re!* *p* O puissan.ce d'a_mour! O pro_dige!
 S. *re!*
p O puissan.ce d'a_mour! O pro_dige!
re!
1^{ers} p O puissan.ce d'a_mour! O pro_dige!
re!

Un peu retenu

p
 Ped. *
 Ped. *
 Ped. *

pp
L. O na tu - - - re!

pp
le V. O na tu - - - re!

pp
S. O na tu - - - re!

pp
O na tu - - - re!

pp
O na tu - - - re!

pp
TOUS O na tu - - - re!

pp
O na tu - - - re!

Scène III. — Les Précédents, MARCOMIR à cheval.

Mod^{to} poco animato

p *m.d.* *poco* *a* *poco* *cresc.* *m.g.*

Sop. *f*
Voi - ci Marcomir, ton é - poux !

Cont. *f*
Voi - ci Marcomir, ton é - poux !

Ténors *f*
Voi - ci Marcomir, ton é - poux !

Basses *f*
Voi - ci Marcomir, ton é - poux !

f

And.

(Tous se prosternent)

f

dim.

MARCOMIR *f* (Il descend de cheval; les Romains se relèvent.)
Romains! re-levez-vous !

p *cresc.*

f *m.g.* *dim.* *p* *croisez*

MARCÔMIR

Ta vil - le m'appar - tient, Scaurus. Pour te la

M. rendre Il me faut un bon prix, et tu dois le compren - dre!

SCAURUS

N'a-bu-se

Sop.,

mf Pi-tié!

Cont.

mf Pi-tié!

Ténors

mf Pi-tié!

Basses

mf Pi-tié!

cresc.

M. *f* J'ai fi-xé la ran-

S. pas de tes droits, ô Ger-main!

M. *dolce* un peu retenu (prenant la main de Floria)
-çon... Sans parole inuti - le, La voici! je la

f un peu retenu
p *espress.*

M. *marcato*
prends et je te rends la vil-le: El-le ne saurait être en plus vaillan - te

a tempo

M.

main!

LE VEILLEUR *f*

Ah!

les Dieux veillent sur

Sop.

Ah!

les Dieux veillent sur

Cont.

Ah!

les Dieux veillent sur

Ténors

Ah!

les Dieux veillent sur

Basses

Ah!

les Dieux veillent sur

a tempo

*cresc.**f*

8

le
V.

toi !

toi !

toi !

toi !

toi !

8--

SCAURUS

Flé-au de notre ar-mé - - e, Tu vau mieux que ta renom-

p

LE VEILLEUR

Mar-comir, ô no-ble Ger-

f

Sop.

Cont.

Ténors

Basses

Mar-comir, ô no-ble Ger-

f

p

Cym.

Timb.

le V.

dim. *p* rit.

-main, Tu mé-ri - tais d'è - tre Ro-main!

dim. *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

dim. *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

dim. *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

dim. *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

rit.

mf *dim.*

Red *Red* *Red*

MARCOMIR

Même mouvt
(à Floria)

senza rigore

De-puis - long -

Tempo

p

dolce cantabile

Même mouvt

espress.

Red

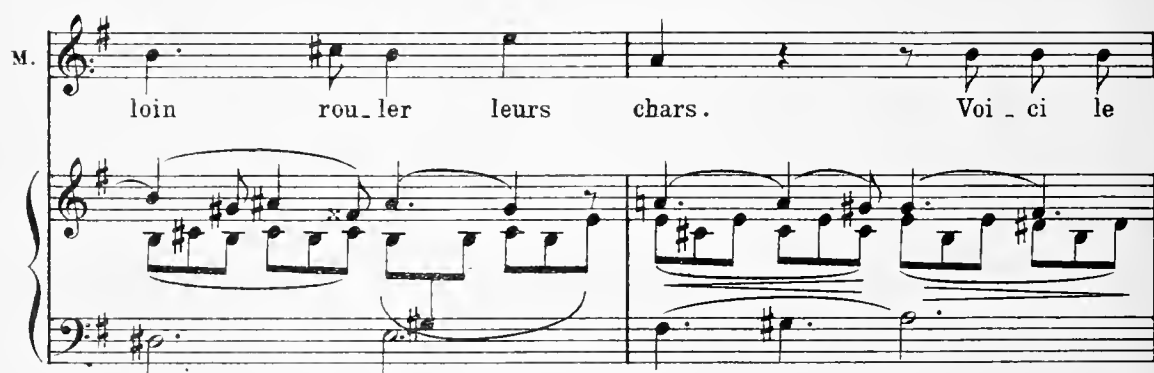
M.

-temps, par chaque por - te, Ô Rei - - - ne, nos guer -

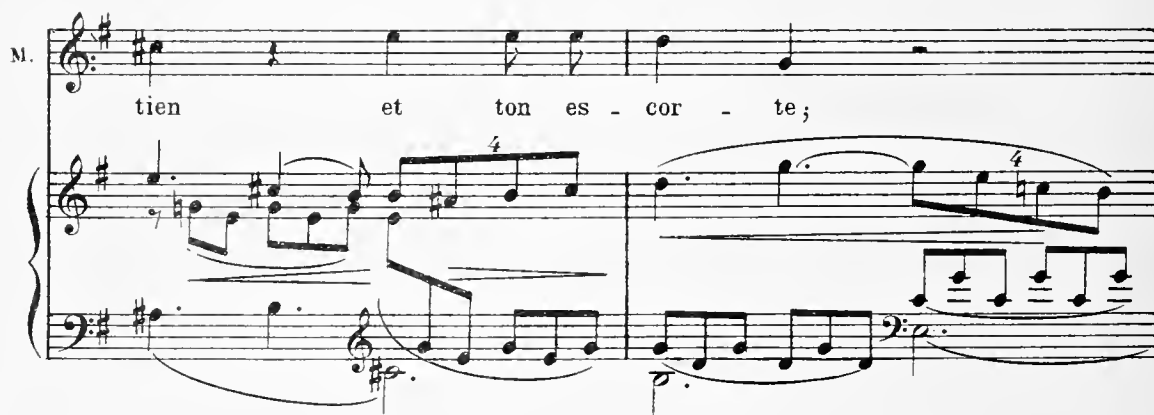
M. 

-riers ont franchi les rem-parts; J'entends au

Red. *

M. 

loin rou-ler leurs chars. Voi-ci le

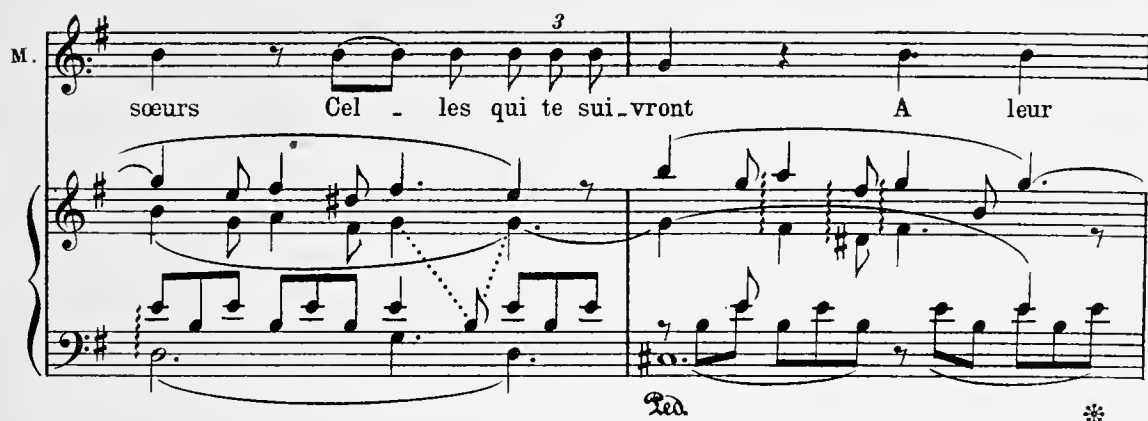
M. 

tien et ton es-cor-te;

M. 

Choi-sis par-mi tes

mf pp Red. *

M. 

sœurs Cel - les qui te sui - vront A leur

Ped. *

M. 

foi li - brement fi - dè - les Et je le

Ped. Ped. *

M. 

jure, au - cu - ne d'el - les A tes cô -

Ped. *

M. 

- tés ne su - bi - ra d'af - front.

Ped. *

(venant à Floria, suppliantes)

LES VESTALES

1^{er} Sop. *p*
Ne choisis pas, ô Flori-a! No-tre

2^e Sop. *p*
Ne choisis pas, ô Flori-a! No-tre

rève est de te sui-vre Et de vi-vre où le

rève est de te sui-vre Et de vi-vre où le

FLORIA

Un peu moins vite (mais sans lenteur)

rit. Par aucu-ne de vous je ne serai sui-

sort te condui-ra!

sort te condui-ra!

rit. Un peu moins vite (mais sans lenteur)

p

F. *f*

-vi - e. Mes sœurs, le ciel en -

f *p*

F. -chai-ne vo - tre vie — Aux murs fondés par vos a - ïeux;

F. *p*

Et seule i - ci je puis ou - bli -

mf *dim.* *p* *pp*

F. -er ma patri - e Pour cel - le de l'é-poux que j'ai re-çu des

F. Dieux.
LIVIE

Mais moi,

L. je n'ai plus de pa - tri - e, La mienne, hi - er, me fut ra -

L. -vi - e Par le tré - pas de mon é - poux! Permits que je

poco animato cresc.

L. parte a - vec vous. Je veux fuir la vil - le fu -

poco animato

L. *f*
 - nes - te Où Mars, de mon bonheur ja- lous, A bri-
cresc.

L. *dim.* *p* (sombre)
 - sé mon a - mour. — Un seul devoir me
fp *p* *cresc.* *pp*

FLORIA *poco animato*
 Viens a-vec
 L. *poco animato*
 res - te, je ne puis l'accomplir i - ci.
cresc. *f*

F. *a tempo*
 nous etsois ma com- pa- gne.
 L. *p*
 Mer - ci ! Mais d'abord je dois
a tempo
mf *p* *pp*

L. rendre Les fu-nè-bres de - voirs à celui qui n'est plus. Le bù-

L. -cher hors des murs est dres-sé par Scaurus, Et je vais du hé-

L. -ros y re-ceuillir la cen - dre.

sempre pp

SCAURUS

Voi-ci le noir cor - tège, et nos a-mis sont

FLORIA

MARCOMIR (à Floria)

Pas en -

C'est l'heu - re du départ !

S.
prêts.F.
-cor, je te pri - e...M.
Pour qui ces lu - gu - bres ap -F.
Un vaillant!.. l'époux de Li - vi - e...M.
- prêts ?

LIVIE
cantabile assai

0 noble é - poux Qu'à tra - hi la fortu - ne con - trai - re,

sempre pp

L. Re - çois l'hom - mage of - fert à ta vertu guer - riè - re!

L. Nos pleurs a - mers et nos chants at - tris - tés

L. A - pai - se - ront tes mà - nes ir - ri - tés!

L. *Des bords du Styx, de la fu-nè-bre ri-ve,*

L. *Mon-te vers nous ta pri-è-re plain-ti-ve;*

L. *cresc.*
L'à-pre dé-sir est par-ta-gé:

L. *f*
J'ai fait ser-ment, et tu se-ras ven-gé!

(Le cortège funèbre paraît et défile au fond de la scène.)

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is in common time. The score consists of two staves. The right hand (treble clef) plays a melody with a mix of eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The piece begins with a forte (f) dynamic marking. There are three measures of music shown, each ending with a "Ped." (pedal) instruction. The final measure includes a decorative floral symbol.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with a descending eighth-note pattern in the first measure, followed by a series of chords and moving lines. The voice part enters in the second measure with a melody that is simple and catchy. The score includes a repeat sign and a first ending bracket. The piece concludes with a final chord and a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a descending eighth-note pattern in the first measure, followed by a series of chords and a final descending eighth-note pattern in the last measure. The voice part consists of a single line of music with a melodic line and a bass line, both featuring a descending eighth-note pattern in the first measure, followed by a series of chords and a final descending eighth-note pattern in the last measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff has a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is written in a style typical of early 20th-century sheet music.

dim.

MARCOMIR

p

Ta pré-sen - ce lui fait u - ne mort tri - om - pha - - le!

p

FLORIA

p

Euryale.

M. Le nom de ce hé - ros?

pp

Oui!

M. Eu - ry - ale!.. Le consul?

F. *frap-pé par un des tiens*

M. *Tais-toi! Ce_*

(effrayée à la vue de Livie armée d'un fer de javelot dont la hampe est rompue)

F. *Grands Dieux!*

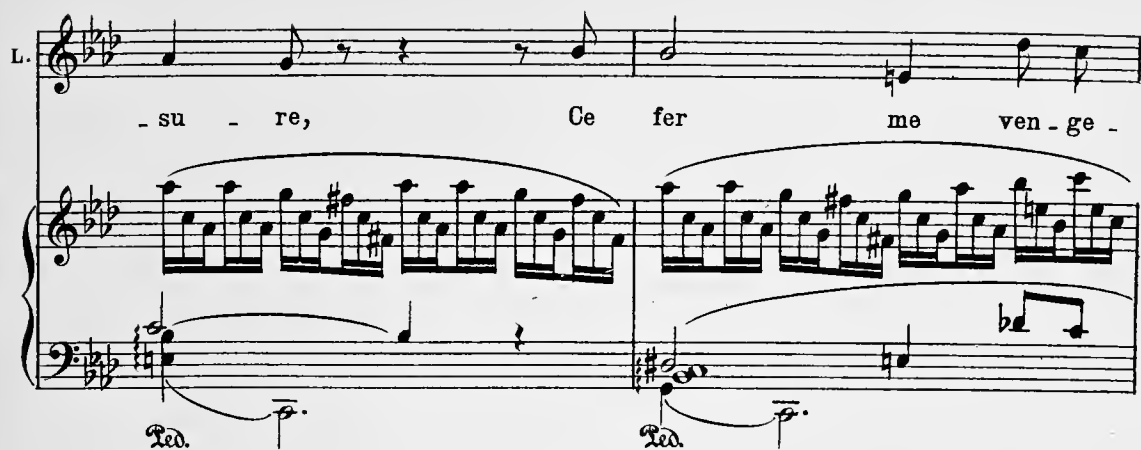
M. *- lui qui l'a frappé, c'est moi.*

LIVIE *senza rigore f*

Ce fer trou-vé dans la bles -

pp

Red.

L. 

- su - re, Ce fer me ven - ge -

Red.

FLORIA (se plaçant d'instinct entre Marcomir et Livie)



Te venger!.. es-tu sû - re De con -

L. 

- ra!

Red.

F. 

- naî - tre ce - lui qui frappa ton é - poux !

L. 

C'est pour le dé - cou -

Red.

*

L. *- vrir* *Que je pars a-vec vous!*

FLORIA (vivement) (Livie, surprise li regarde)

Ne pars pas!

mf

F. *dolce*

Reste i - ci dan sta vil - le na - ta - le, A l'a -

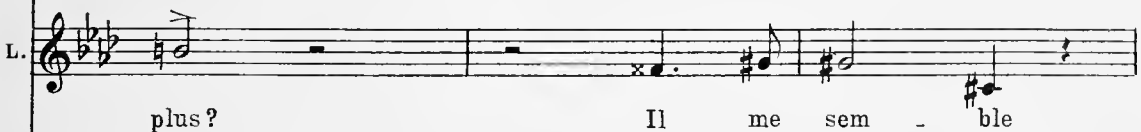
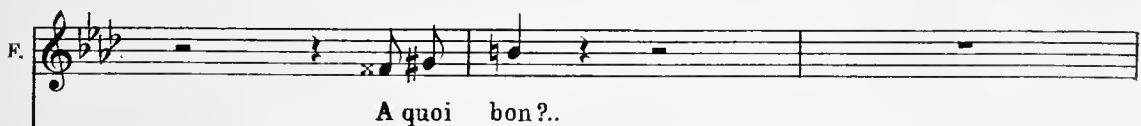
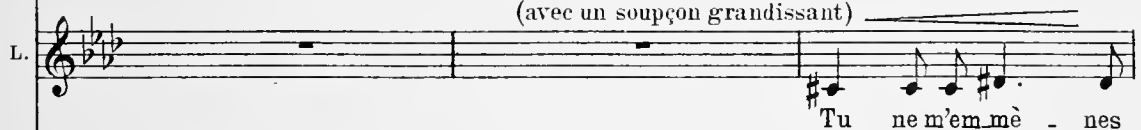
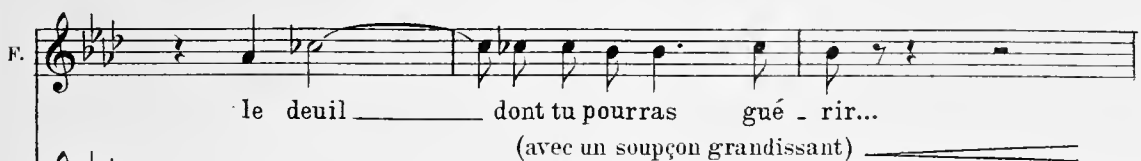
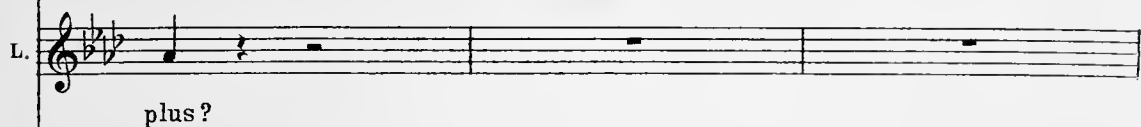
p

F. *- bri des ha - sards que nous allons cou - rir!*

LIVIE (avec un premier soupçon)

Tu ne m'emmènes

(troublée)



L. *Que nous devions partir en - sem - ble; Et tu changes d'a - vis.. Pourquoi?*

pp

FLORIA *(Elle pose la main sur le bras de Marcomir pour le faire remonter et s'éloigner de Livie)*

J'avais tort...

L. *Elle trem - ble.. Ce soin de le cou -*

sempre pp

L. *- vrir de son corps!. Cet ef - froi! Lui!.. Ce serait lui!..*

cresc. molto *ff*



SCAURUS

(à Livie)

Viens! On n'attend plus que



FLORIA

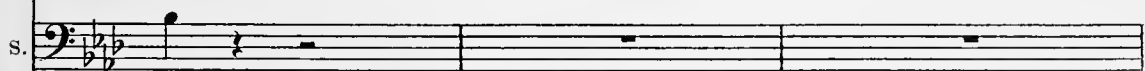
(redescendant inquiète)

Tu

LIVIE (farouche)

marcato

Pas a . vant d'accomplir ma tâ - che!



toi.



Poco animato

F. *veux?..* *poco a poco cresc.*
 (à l'adresse de Marcomir) (Mouvement de Marcomir, retenu par Floria)

L. Je veux pu - nir le lâ - che.. Qui feignant de se

pp *sempre pp*

L. *f* **Allegro**
 rendre à mon époux vainqueur L'a frappé dans le dos!
 MARCOMIR (indigné, repoussant Floria, allant à Livie) *f*
 Tu

Allegro

L. (le frappant) *ff*
 Au cœur donc! Marcomir tombe

M. mens! O'é-tait au cœur! —

ff

FLORIA (se jetant éperdue sur le corps de Marcomir)

*ff, ad lib.*a Tempo (Mod^{to})

sans ralentir

Ah! l'in-fâme a tu-é mon é-poux!

ff (trionphante)

suivez

a Tempo (Mod^{to})

Mais j'ai ven-gé le

mien!

SCAURUS

La mort passe... à ge-noux!

FIN

